

Artist In Residence for Education Program

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The information contained in this booklet pertains to the Artist in Residence for Education Program. If you have questions about other Council programs please contact Council staff at (517) 241-4011. You may also want to attend one of our program workshops. For people who are deaf or hard of hearing, Council staff may be reached by TTY at (517) 373-1592.

TENTATIVE AGENDA - Dates and Times subject to change ! For more information, contact Council staff at (517)241-4011

City	Date	Time	Location	Address	Phone
Battle Creek	3/04/03	11:00 AM	United Arts Council	51 W. Michigan Ave.	(269) 441-2700
Detroit	3/05/03	11:00 AM	College for Creative Studies	201 E. Kirby	(313) 664-7458
Port Huron	3/06/03	11:00 AM	St. Clair Co. Community College Room 150 M-Tec Building	323 Erie Street	(810) 989-5709
Marquette	3/11/03	10:00 AM	Marquette Arts & Culture Ctr.	217 North Front	(906) 228-0472
Ontonagon	3/11/03	6:00 PM	Village Council Chambers	315 Quartz Street	(906) 884 2305
Escanaba	3/12/03	6:00 PM	Wm. Bonifas Fine Arts Center	700 First Avenue South	(906) 786-3833
St. Ignace	3/13/02	6:00 PM	St. Ignace MS Cafetorium	840 Portage Rd.	(906) 643-8145
Alpena	3/17/03	2:00 PM	Alpena County Public Library	211 N. First Street	(989) 356-6188
Bay City	3/18/03	11:00 AM	Hist. Museum of Bay County	321 Washington St.	(989) 893-5733
Lansing	3/19/03	10:00 AM	Michigan Library & Hist. Center	702 W. Kalamazoo	(517) 241-4011
Cadillac	3/25/03	1:00 PM	Cadillac Wexford Cnty. Library	411 S. Lake Street	(231) 775-6541
Muskegon	3/26/03	9:00 AM	Muskegon Museum of Art	296 W. Webster Ave.	(231) 720-2570
Grand Rapids	3/26/03	2:00 PM	Meijer Gardens & Sculpture Park	1000 E. Beltline NE	(616) 957-1580



michigan council for
arts and cultural affairs

ARTISTS IN RESIDENCE FOR EDUCATION

FY 2004

Introduction

Program Guidelines

The State of Michigan Council for Arts and Cultural Affairs (MCACA), an agency of the Michigan Department of History, Arts and Libraries, serves to encourage, develop and facilitate an enriched environment of artistic, creative cultural activity in Michigan. Through a comprehensive program of services and matching grants, MCACA:

- Demonstrates the importance of arts and culture in daily living
- Provides broad public access to arts and cultural activities
- Strengthens arts education
- Supports those who create, present or produce quality arts and cultural projects
- Encourages innovation
- Celebrates diversity
- Facilitates delivery of arts and cultural resources statewide
- Enhances the state's quality of life

Other MCACA Programs

Arts and Learning
Arts Projects
Anchor Organizations
Arts Organization Development
Arts Projects
Big Culture Lesson
Capital Improvements Program
Cultural Projects
Local Arts Agencies Services
Partners
Regional Regranting
Rural Arts and Culture

This booklet contains information, and forms to help qualified organizations apply for funding in the *Artists In Residence for Education*. Funding through this program supports, in part, arts and cultural activities which will take place between October 1, 2003 and September 30, 2004.

The Artists In Residence for Education (AIR) program is intended to support the employment of professional artists within educational settings. The AIR program is a nationwide partnership program administered and financed through cooperative efforts of the National Endowment for the Arts and the state arts agencies. Artists may be selected from performing, visual and literary arts including: Dance, Design, Film & Video, Folk Arts, Jazz, Literature, Music, Theater and Visual Arts/Crafts. We encourage applicants to contact MCACA staff if you have any question as to the component that best fits your project.

Thank you for your interest in applying for a MCACA grant. It is through the efforts of organizations such as yours that the MCACA commitment to foster innovation, preservation, conservation, creativity and excellence in the State of Michigan can come to fruition.

There are similar guidelines and grant applications available for all other MCACA programs listed above. If you have questions or require more information, please contact MCACA staff at (517) 241-4011. For people who are deaf or hard of hearing, Council staff may be reached by TTY at (517) 373-1592.

Artists In Residence for Education *at a Glance*

✓ The Artists in Residence for Education Program provides funding for residencies of professional Michigan artists lasting from one month to nine months in one specific fiscal year.

- ✓ There are three residency options:
- Individual Artist Residency
 - Artist Company Residency
 - Multi-Disciplinary Residency

To be Eligible...

✓ Applicants must be incorporated, tax exempt, organizations including: public or non-public schools, school districts, intermediate school districts, arts organizations, arts education providers, cities, counties, villages, townships, service organizations, and arts agencies.

- ✓ Applicants with unmet obligations on prior grants
i.e., late/incomplete reports, *may not* apply

Funding Basics...

✓ Funding is variable depending the length of the residency and number of artists participating.
Requests of \$5,000 to \$30,000 will be allowed under this program.

✓ Applicants may request funds for residencies of up to three artists within the same grant year.

✓ Request amounts may not exceed 1/2 of the total expenses

✓ A 1:1 match of grant funds including a cash match of at least 50%
of the requested amount is required

✓ Funded projects must be completed
within the MCACA Fiscal Year, 10/1/2003 - 9/30/2004

✓ Applicants may apply to more than one Council program. However, the Council
reserves the right to limit the number of grant awards to any one applicant

✓ Only one application may be submitted for the same project or activity in a fiscal year

Deadline...

✓ Applications must be postmarked no later than May 1, 2003
Hand delivered application must be in MCACA offices no later than 4:00 p.m. May 1, 2003
Late applications will **NOT** be accepted or reviewed.

✓ An application fee of 1% of the requested amount or \$100, whichever is less is required.
This fee is subject to legislative change at any time.

✓ Metered mail IS NOT acceptable

Send your completed application to:

**MCACA
AIR Program
P.O. Box 30706
Lansing, MI 48909-8206**

Program Description

About the AIR Program

The Artists in Residence for Education Program is designed to provide support for schools and non-profit arts and cultural organizations for education based residencies of Michigan professional artists lasting one to nine months within any given fiscal year. The program allows for direct, hands-on, personal interaction with artists by core groups of students, teachers, and learners of all ages. It is the belief of the Michigan Council for Arts and Cultural Affairs that artists can make invaluable and unique contributions to education. Artists can be a creative catalyst to inspire students to dream, encourage teachers to create, or help a community understand the role of artists in our society and recognize the arts as an vital part of everyone's education and daily lives.

Application Fee

Applicants are required to pay an application fee for each submitted application. The check should:

- Be made out to the State of Michigan
- Be stapled to the cover page of the application form
- Be placed inside envelope #1, "Originals"

Applicants must provide a non-refundable fee of \$100 or 1% of the grant request, whichever is less. The check must be submitted with the application, in order to be processed. Applications submitted without the application fee will not be considered for funding. This fee is subject to change by action of the Michigan Legislature. Change in this fee could happen after the submission of your grant application.

Goals and Objectives

This program is designed to reflect and sustain diverse cultural expression, foster greater understanding of the arts and preserve our cultural heritage. It is the Council's expectation that projects funded through the Artists in Residence for Education Program will:

- ✓ Increase cultural awareness and understanding
- ✓ Balance and strengthen high quality arts instruction in schools and in communities with the assistance of arts organizations
- ✓ Build new and stronger alliances among the arts, business and education
- ✓ Foster skills for the effective use of new technologies to enhance communication
- ✓ Improve creative and critical thinking skills among Michigan citizens
- ✓ Expand opportunities for lifelong arts learning, creative exploration and aesthetic growth

Applications to the AIR program should reflect placement of residency activities within the greater framework of a comprehensive arts plan. To achieve these goals, this program:

- ☞ Involves students, teachers, schools, and the community in the creative process
- ☞ Incorporates the arts into long-range educational planning and establishes their importance to the basic education of all students by direct hands-on instruction, peripheral contact or both
- ☞ Promotes the arts as a catalyst for change in the educational system by providing increased visibility for the arts
- ☞ Encourages the career development of Michigan artists by providing direct financial support and specific blocks of time during residencies to continue individual work
- ☞ Encourages the artistic development of students exhibiting special arts interest or ability by providing the opportunity to apprentice with master artists as a structure part of residency
- ☞ Promotes performance, skill development, critical judgement and development of understanding the cultural and history of an art form
- ☞ Encourages cooperative planning, resource development and evaluation of the arts programs among artists, arts and community organizations, educators, educational institutions, and students.

Program Description

Eligibility

Michigan nonprofit, federally tax exempt organizations, including public or non-public schools, school districts, intermediate school districts, licensed daycare providers, arts organizations, arts education providers, cities, counties, villages, townships, service organizations, and arts agencies, are eligible to apply. ***Colleges and Universities are not eligible for funding under this program nor are residencies for which the primary core groups are college or university students. Auxiliary support organizations (i.e. friends of xxx), may not apply in this grant category either.*** State of Michigan agencies, divisions, and/or departments are not eligible to apply for or receive funding from the Michigan Council for Arts and Cultural Affairs.

Any applicant that has unmet obligations on current grant contracts, such as overdue or incomplete reports or other significant problems, is not eligible to apply for future funding. If any applicant fails to meet MCACA requirements on a current contract, that pending application will be removed from the review process. If any applicant fails to meet MCACA requirements on a current grant, following Council approval on a future application, the newly approved grant will be rescinded.

Funding - Restrictions

AIR funds are provided primarily to support the employment of artists. Applicants are required to include artists in planning, in-service-programs, and other non-classroom activities as part of their residencies. Grants cannot be used for direct expenditures for activities such as credit-producing classes, teacher and substitute teacher salaries, in-service and school administrative costs. However, such expenditures made by applicants in direct support of AIR projects may be included in budgets as matching cash funds. Sponsors may participate in the program for up to three years, but must apply for funding each year. Sponsors may apply after the third year of funding but it must be for a different artist(s). Participating artists cannot be employees of the applicant organization or residency site(s) and may never be viewed as a member or the teaching staff or as a substitute teacher. The artist(s) is a professional working on his or her art in an educational setting. A classroom teacher must be present at all times when artists are working with K-12 students. Non-school, nonprofit organizations may apply to sponsor an artist in residence but there must be clear collaboration with an educational institution to provide professional development for K-12 teachers and some interaction with K-12 students.

Funding - Match

All council programs require that the applicant supply a level of “matching funds” or funds available to them through other sources

Matching Fund Summary

Applicants may Request \$5,000 to \$30,000
(Depending on residency length and number of artists)

Grant request may not exceed 1/2 of a project's total cost.

Applicants must Make a 1 : 1 match
Your cash match must be at least 50% of your request, the remainder of the matching requirements may be other cash, in-kind contributions, or a combination of the two.

State Funds may not Be used as matching funds

Program Structure

Types of Residencies

Three types of residencies are available through the Artist In Residence Program. With each residency description, you will find general information any specific requirements and/or restrictions.

Individual Artist Residency

Applicants, in collaboration with one selected professional artist, develop a residency of one to nine months. Artists may work up to four days per week. The residency must be a minimum of twenty residency days and not more than 150 residency days. Artists must work directly with a core group of learners, teachers, and local community members to provide unique arts experiences, integrate the arts into school curriculum, or enhance existing school or community arts curriculum.

Professional Company Residency

This residency category allows applicants to bring in a professional company of four or more artists into classrooms, community centers and other venues to teach as an ensemble. These residencies may be split between days of individual company members participating and residency days in which the entire company is working with core groups. Exploration of ensemble collaboration should be included. Together, the artistic director, company members, and teachers design a residency that demonstrates the process of creating works of art through collaboration. Residencies must be a minimum of 20 days.

Multi-Disciplinary Residency

A Multi-Disciplinary Residency is a combination of residencies of up to three individual artists and/or professional companies. Multi-disciplinary residencies allow sponsors to involve multiple artists/companies in a collaborative, interrelated experience to accomplish broader goals and create a greater overall impact. Each artist/company residency must be a minimum of 20 days. Clear goals and justification for selecting multiple residencies and how the residencies together address the needs and arts education goals of the applicant must be included in the proposal. This residency is recommended for experienced sponsors only and prospective applicants should contact MCACA staff well in advance to discuss interest in this type of residency.

Program Structure

Residency Components _____

The following components have been developed to provide a framework for applicants to design residencies that are flexible and responsive to local needs but have a structure that is consistent, promotes a successful residency and enables lasting effect. **All proposals for artist residencies must include these components:**

Student Workshops and Core Group Sessions

Artists may lead a maximum of four workshops per day of normal class size (not more than 30 students). Teachers are required to participate with artists during all K-12 student sessions. The applicant must identify a core group who will receive intensive interaction with the artist over the residency. The core group must meet with the artist a minimum of 60% of the residency period (3 of every 5 residency days) with their teachers who together work intensively with the artist on a process. One or more core groups may be identified depending on the circumstances. Selection of members varies but students have been selected in the following ways: meeting as a class, request for participation, classroom teacher who is interested in the discipline, teacher referral, and/or students identified as gifted/talented, “at risk” or special needs students. Other learner workshop sessions are scheduled with non-core groups.

Teacher Professional Development

The artist and teachers must plan one professional development opportunity to support specific teacher learning for each month (20 days) that an artist is in residence. These in-service activities will generally be two to four hours in length and will address specific needs of the sponsor. Activities may include: a hands-on workshop in the artist’s discipline; strategies of integrating the artist’s discipline in other content areas; or the artist presenting their discipline through lecture demonstrations.

Community Outreach

The sponsor and the artist must actively involve members of the local community (parents, school board members, legislators, businesses, seniors, etc.) in activities related to the residency. Presentations at school board meetings, parent workshops, and community exhibits/performances should be considered to strengthen local community support for the arts. For residencies of companies, a professional, full-scale public performance/exhibit must be included in the residency.

Studio Space

For longer residencies, the sponsor is required to provide an adequate studio or appropriate rehearsal space for artists in all disciplines. In this space, artists create or continue the development of their own work while they are in residence. This affords students, teachers and community members the chance to observe artists at work and gain a better understanding of the creative and administrative aspects of an artist. For residencies in which an artist is to be in residence more than 60 residency days, 25% of the artists paid time must be set aside for studio time. Paid studio time is not allowed for residencies shorter than 60 days. For more directions on suitable studio space, see page 11.

Program Structure

Residency Responsibilities

For a residency to be successful there must be an effective collaboration. All parties participating in a residency have specific responsibilities that are designed to ensure success.

The Sponsor

The applicant or school organization responsible for the coordination and implementation of the residency. Besides providing the cash and in-kind matching requirements, other sponsor responsibilities are to:

- ✓ Develop a steering committee made up of : the
*principal, *several teachers, parents, interested community members and/or students.
- ✓ Identify 2-3 coordinators: Residency Coordinator, Administrative Coordinator, and possibly, a Community Coordinator.
- ✓ Understand the concept of the residency.
- ✓ Make the artist feel welcome and respect the talents and individuality of the artist.
- ✓ Ensure teachers participate and remain in their classrooms with artists at all times.
- ✓ Encourage teachers to use the artist as a resource.
- ✓ Provide suitable studio space for the artist.
- ✓ Pay the artist in a timely manner.
- ✓ Maintain proper accounting and documentation of the residency.
- ✓ Provide adequate staff release time for residency coordination.

****Note: The principal and several teachers are required members of a schools steering committee.***

The Sponsor/School Coordinators

Residency Coordinator is responsible for organizing and overseeing daily activities at the residency site including scheduling, monitoring, and communication. This person needs to have an arts background enabling them to extend residency activities after the residency has ended. This coordinator is required by the program.

Administrative/Financial Coordinator is responsible for administering the residency funds including payment of the artist and guest artists and disbursement of funds for supplies and documentation. This coordinator is required by the program.

Community Coordinator is responsible for coordinating and promoting community activities associated with the residency. This coordinator is optional depending on local needs and structure.

The Artist

The primary artist, artists or artistic director of a professional company that conducts the majority of residency activities. In addition to providing creative inspiration to participants, an artist in residence must also:

- ✓ Plan the residency and activities with the in-school coordinator and sponsor.
- ✓ Present 20 hours per week of residency activities.
- ✓ Continue his/her own work onsite during additional studio time.
- ✓ Be a community resource during the residency period.
- ✓ Create community outreach and activities.
- ✓ Respect the established sponsor's and community's system, structure, and culture.
- ✓ Communicate any residency problems to the in-school coordinator and MCACA staff.
- ✓ Actively participate in professional development and other extension activities of the residency.
- ✓ Provide all the materials necessary for his/her own use during studio time.

The Residency Coordinator

In addition to serving as the liaison between the artist, residency site and staff, the community, and the MCACA, the in-school coordinator has these responsibilities:

- ✓ Ensure all paperwork is processed, completed and returned to MCACA on time.
- ✓ Host the artist and assist them throughout the residency period.
- ✓ Introduce the artist to the residency site's rules, regulations, and systems.
- ✓ Plan and implement the residency in consultation with the artist.
- ✓ Facilitate delivery of residency supplies and equipment.
- ✓ Facilitate artist interaction with non-core teachers and other content area personnel.
- ✓ Conduct documentation and evaluation of residency activities.
- ✓ Provide MCACA with copies of best examples of student work, when appropriate.

Program Structure

How much do I ask for ?

The Artist In Residence Program is a flexible funding program that allows local sponsors to determine the type and scope of a residency that best addresses the needs and goals of their community. The vast majority of the request to MCACA (90% or more) will be for the artist's salary. That amount is determined by the actual number of residency days.

Applicants determine the length and type of an artist residency that best suits the needs of the organization/school/district. Remember, residencies must have intensive, hands-on contact between the artist(s) and a core group of students as well as whole school impact. Resident artists can be scheduled a maximum of four days per week. Residencies designed with participation by multiple artists over the course of a school year must show a logical link between the different artists/residencies and how the residencies will affect the educational goals of the school/district/community.

Requests for artist fees must be based on the actual number of planned residency days clearly outlined in the narrative and using the following formula:

\$200 a day for individual artist days

\$500 a day for company residency days

Note: Residency "days" refer to whole school days in which an artist/company shall work 4 - 6 hours with appropriate breaks. Residencies of companies of artists determine artistic fees based on a combination of individual artist days and entire company days depending on how the residency is structured. A company of artists is considered to be made up of four or more members. For multi-disciplinary residencies, none of the individual residencies may be less than 20 full days.

In addition to the request for salary of the resident artist(s), applicants may request up to 5% of the total request for consumable supplies to be used by residency participants in residency activities. Artists must supply their own materials for developing personal works during studio time.

(Example \$1,500 supplies + *\$2,000 visiting artists + \$26,500 = \$30,000 MCACA request)

****Note: Residencies that involve a full nine months of activities may request support for visiting artists. See page 14 for more details.***

A note about non-school sponsors

The artist residency programs of the past were designed primarily for residencies of professional artists in school settings. MCACA's Artist In Residence for Education program has the flexibility for a non-school organization to have an artist in residence as well; within certain parameters. This program should not be viewed as a vehicle for any applicant to simply fund an arts educator position. There are many possibilities for residencies with non-school sponsors including: an afterschool/summer program for youth, a residence in a community center/senior housing, a residence in a juvenile detention center or adult corrections facility. An arts and/or cultural organization can apply to host an artist(s) in residence with these additional criteria:

- ✓ The residency must be in collaboration with a nonprofit, K-12 education institution or service provider as evidenced by written documentation from the education partner and in the residency implementation planning and proposed activities;
- ✓ The residency must have a professional development component that places K-12 educators directly in contact with the resident artist;
- ✓ The resident artist must also serve K-12 learners.

In the case of an artist in residence with a non-school organization, the aspects of school core groups/workshops and community outreach are still required. Core group activities must involve K-12 students. Outreach to schools and teachers must be a significant portion of a non-school based residency and applications without evidence of school collaboration and outreach will not be considered for funding.

Program Structure

Selecting an artist(s) for your residency _____

Applicants must identify a working, experienced, professional artist(s) to participate not only in the residency, but also in the planning, scheduling and application preparation. The artist(s) must be named and credentials presented as part of the application. MCACA is committed to maintaining the highest degree of artistic excellence in the AIR program. In general, artists must have demonstrated excellence within their respective fields and career commitment to their art forms. An artist's ability to work with students and the appropriateness of the artist's work in relation to the level of students are important factors in selecting an artist. Resident artists facilitate the creative process by being what they are: actors, architects, dancers, filmmakers, photographers, folk artists, vocalists, writers, visual artists, musicians, composers, craft persons, designers, or playwrights. Applicants may work with an artist(s) for up to three years in this program. If you wish to request a previous artist to return for a second or third year, you must delineate why it is important for that artist(s) to return; how this will build on the previous residency(ies); and what changes are being implemented; in the narrative.

Scheduling a residency _____

The scheduling of all the aspects of a residency must be done in collaboration by the applicant, artist(s), and other organizations/schools involved in the project. You must take into consideration that planning and preparation time, instructional contact hours with students, teacher professional development contact hours, staff release time, and artist studio time (creative time to develop their own art works) is needed on a daily, weekly or monthly basis. In shorter residencies, studio time for the artist will be limited. The artist's schedule should be based on four days per week, no more than six hours per day, with appropriate preparation and studio time. The total length of the residency, artist, and arts discipline will further dictate the schedule.

Daily Approach - Some schools/organizations and artists will continue to split each school day among teaching, prep time, and professional development (studio time).

Weekly/Monthly Approach - Others may opt for a heavier teaching schedule, with prep time, and a percentage of the week to be balanced by studio time.

A note about artist studio time _____

The artist and sponsor will determine studio space/time requirements during the pre-residency planning. In shorter residencies, (one to two months) artist's studio time should be planned and be sufficient to allow participants to have some insights into the creative process. In residencies of three to nine months, 25% of the artist's paid time must be set aside for studio/professional development time for the artist to create/develop their own works. Artists must endeavor to provide students, teachers and coordinators insight into the process used and evolution of work produced during studio time. Long-term residencies of individual and companies of artists must culminate in a full-scale public performance/exhibition/event.

IMPORTANT: If an artist's professional projects (plays, paintings, etc.) deal with subject matter not suitable for the age of the students involved in the residency, arrangements should be made to showcase the artist's professional work in an alternate form.

Studio time restriction: Since the artist must be paid for studio time as part of a longer residency, the studio time may not be spent in paid work for another organization. The artist should draw energy from his/her creative work and share this excitement with the residency community. The artist studio time is to be spent on-site at the residency location except in extreme circumstances which prohibit it.

Program Structure

What about Folk/Traditional Artists ?_____

Folk/Traditional/Ethnic artists are frequently not thought of, or considered by themselves to be working, “professional” artists. Folk/Traditional/Ethnic artists selected to be involved in the program should be authentic, traditional folk artists. Generally they are recognized within the community that sustains the tradition, as one with expertise and cultural knowledge. Folk artists are often incorrectly thought of as artists working in styles that are old, remote or quaint. Actually, folk artists carry on living traditions that are meaningful to the community that sustains them. They usually pursue their tradition for pleasure or cultural continuity, rather than for profit and, therefore usually do not consider themselves professional artists. Folk Artists may practice traditions from a variety of genres, including: crafts, dance, music, narratives, textiles, games, stories, and more.

Due to the nature of folk/traditional/ethnic artists and their disciplines, some special considerations can be made to utilize these types of artists:

Multi-disciplinary residencies may involve shorter residencies of artists but each participating artist must be in residence a minimum of five days. Projects like this must include participation of a folklorist and residency activities must be scheduled for at least 20 days. In addition, these shorter residencies must share clear, common education goals that are extended beyond the residency period by participating teachers.

In general, a portion of the program budget should be allocated for the services of a folklorist. The folklorist can organize the residency(ies), survey local traditions and act as an intermediary between the artists and the sites. Applications can be made for up to academic yearlong residencies of individual folk artists without a participating folklorist, but must clearly establish the artist as a traditional/folk/ethnic artist and demonstrate how the artist will conduct activities usually associated with those of a folklorist. Folklorists act as facilitator and interpreter. The folklorist accompanies folk artists and introduces the artists, puts their traditional art form into the context of the artist’s cultural background; models an interview of the artist with the class; helps the students engage in conversation with the artist, facilitates students’ questions and artists’ answer when necessary, and when appropriate explains the techniques used.

In many cases, applicants may not be aware of traditional/folk/ethnic artists in their community or how to incorporate those traditions into the context of a school setting. In order to identify traditional artists within the community and develop a comprehensive plan for a folk arts residency program, applicants requesting first year Artist in Residence funding may apply for up to \$15,000 for a Folk Arts Survey Grant. This award is to be used exclusively to engage a professional folklorist.

A Folk Arts Survey grant provides funding to partner a professional folklorist with an applicant to: 1) identify and conduct fieldwork with folk artists; 2) write biographical sketches of artists identified; 3) conduct in-services with school teachers, staff, students, and artists; and 4) plan the residency structure for following years. Ideally the folklorist should conduct at least two months of fieldwork to address community resources. Adequate time for report writing and curriculum design must also be included. Applicants who need assistance in identifying a professional folklorist may contact MCACA’s partner, the Michigan Traditional Arts Program at Michigan State University Museum at (517) 355-0368

During a Folk Arts Survey Grant, the folklorist’s most important task is to conduct a field survey in the community to locate, identify and interview authentic folk artists suitable to work in the AIR program. A priority is to locate local artists, or artists representing cultural groups of the community. The folklorist prepares written reports, artist biographies, tape and photo logs, a report of recommendations as to which artists are suitable to participate and a proposed schedule for future year’s residencies. Also, the folklorist must provide four days of in-services for teachers, key school staff, and folk artists. The purpose of these in-service activities is to teach essential concepts of folklore and the latest methods in folklore-in-education standards and practices. It is also a chance for all program participants to become oriented to the program and discuss logistical details, presentation styles, and so on.

Program Structure

Studio Space and Equipment

The sponsor is required to provide an adequate studio or appropriate rehearsal space for the residency. Whether or not the artist's primary studio is located at the site, the artist must have a secure (lockable) place at the school/site to store equipment or artwork.

The needs of a particular artist may differ from the information below. Most artists are adaptable, but there are some space and equipment requirements that would be unsafe to circumvent. Be sure to discuss these requirements with each artist early in the process. In some cases, studio and teaching space may be one and the same; in other cases, these will be separate. Protection for the artist's equipment and artwork is a consideration. Class to class visits are fine as an introduction to the artist; however, when special equipment or supplies are involved, students should come to the artist in a stationary location.

A studio space might look like:

Architecture/Design: A classroom, access to drafting tools, a woodshop, and a display space if possible. Students may also accompany the artist on walking tours of the site and community.

Dance: A non-carpeted classroom cleared of desks or a heated stage area with a wooden floor, not over concrete, not shared with other classes; access to private area for changing clothes; a stereo system. Access to a rehearsal/performance space with adequate lighting for performances.

Literature (poetry/creative writing): A classroom with chalkboard, bookshelves, desks or tables; access to audio/visual equipment as requested. The artist's studio may be a small office in a quiet area, not shared with other personnel. (Small **does not** mean a closet.)

Media (film/video): A classroom; at least one TV monitor with video deck and video camera with recording microphone, or at least one movie camera (16mm or super-8) with compatible projector and screen; some portable lighting equipment. Access to editing/dubbing equipment will be needed for finished student films or videos.

Music: An appropriate room; a tuned piano or other musical instruments as requested; a stereo system. Instrument construction may be possible with access to a woodshop and tools. Access to a rehearsal/performance space with an adequate sound system.

Theater: A classroom cleared of desks or a stage not shared with other classes and audio/visual equipment as requested. Access to a rehearsal/performance space with adequate lighting and sound.

Visual Arts/Fine Crafts/Photography/Puppetry: A well-ventilated classroom, tables and chairs; storage and drying shelves; running water in the room or nearby; special equipment appropriate to the art form (kiln, cameras, darkroom, etc.). A secure display space to exhibit student works.

NOTE: The number of students who will be able to work with the artist is determined in part by the amount of space and equipment the site is able to provide for the residency. MCACA encourages sites to find ways to adapt their facilities to ensure continued arts exploration after the residency.

SUPPLIES: Sponsors are required to provide all necessary supplies and equipment for the residency participants and activities. Artists must provide supplies for their own studio time activities. Up to 5% of the total request to MCACA may be budgeted for residency supplies.

Program Structure

Other Residency Considerations

Documenting the Residency

Documentation of the residency is required as part of the project and may take the form of scrapbooks, creative writing anthologies, slide presentations, video/audio tapes, lesson plans, press coverage and at least ten, 8" x 10" photographs are required. Artwork submitted may be used in future MCACA publications. MCACA, the sponsor, and participating artist(s) should all receive a copy of the documentation of the project. Project documentation can also be used to provide participants with a visual record of activity for professional development purposes and to build greater support for future arts programs.

Monitoring and Evaluating the Residency

Steering committee members, resident artist(s), and coordinators should evaluate the program regularly and be willing to adjust objectives and/or activities if necessary. Midpoint and final evaluation meetings are strongly suggested as well as ongoing general meetings. MCACA staff is available for consultation at any time if you need assistance. MCACA staff should be notified immediately if there are any problems and/or schedule/artist changes. Communication between the sponsor, the artist(s) and MCACA staff is essential for the overall success of the residency and the program.

Site Visits

MCACA funded projects are randomly selected for a site visit by the MCACA Education Programs Coordinator. The purpose of the site visit is to enable the staff to review the organization, its community and audience, to assess the quality of the organization's activities and to allow the organization to communicate additional pertinent information to the MCACA regarding the project. It also allows grantees and artists the opportunity to consult with MCACA staff on implementation and future residency plans and ideas.

Final Reports

MCACA requires that grantees submit a written final report 30 days after completion of the project. Final report forms are sent to grantees with the contract and copies of the documentation materials and a detailed budget itemization must be submitted with the report.

Promoting the Residency

Good publicity of the residency will result in well-attended community events and stronger support for future arts programming. MCACA encourages grantees to include parents, community members, and legislators when promoting residency activities. Publicity can include flyers for students to take home, newsletters, posters in schools and/or community, daily announcements to participants and staff on residency progress, and press releases to local newspaper, radio, and television stations.

Accessibility

MCACA strives to make the arts accessible to all people and this is a priority of its funding programs. Funded organizations/schools agree to make every attempt to ensure that programs are accessible to persons with disabilities. According to state and federal law, every publicly funded organization must place itself in the position of being able to provide accommodations when persons with disabilities make requests for services. Accessibility involves both the location AND the content of the program. Thinking about accessibility issues early in the planning process of the project is key to ensuring that persons with disabilities will be able to participate in the program.

Waiver Requests

Organizations which seek a waiver of any portion of the general or the specific program guidelines, must do so in writing by **April 16, 2003**. Waivers are a highly unusual occurrence and should be fully discussed with MCACA staff. Requests for waivers will be reviewed and acted upon by the Council's Executive and Budget Committee. This action may not be completed prior to the application deadline. Applications submitted pending action by the Executive and Budget Committee on a waiver request will be processed pending action. If the waiver is not approved, application review will be terminated.

Visiting Artists

Only applicants who request full-year, individual artist or professional company residencies are eligible to request visiting artist funds. Requests for Multi-Disciplinary or short term residencies are not eligible for visiting artist fees.

☞ Visiting artist activities which supplement the artist residency may also be provided a part of the AIR program. Visiting artists come to schools to provide support activities to the resident artist or to expose students to other arts areas that might relate the two through a connection to the curriculum.

☞ The visiting artist portion of Artists in Residence for Education is designed to support the programming provided through academic yearlong, AIR residencies.

☞ Program sponsors, along with their resident artists, select the visiting artist(s), make arrangements to contract and pay the fees of the visiting artist(s) and plan, implement and evaluate their presentations.

☞ ***Applicants to the AIR Program must request visiting artist residencies and fees as part of their overall MCACA grant application. These funds are NOT supplemental and requests may not exceed the levels outlined in the guidelines.***

☞ Visiting artist funds will be awarded to applicants on a case by case basis. If visiting artist funding is requested, the following schedule must be used:

First year programs - \$2,000 maximum

Second year programs - \$3,000 maximum

Third year programs - \$4,000 maximum

☞ The actual number of visiting artists used is determined by each individual program sponsor according to its particular needs. A single visiting artist's activities may vary in length from one to the maximum number of days.

☞ Visiting Artist fees have been standardized at \$200 per day.

☞ Applicants must also submit a request for visiting artist fees as an attachment to the narrative section of their application. Utilizing the same format of the narrative, applicants may use one additional page to describe their plans for visiting artists. This information should include, but not be limited to the following:

- The amount of visiting artist funds requested
- The artists under consideration; including their name, background, discipline and planned activities.
- The target audience for visiting artists activities (this must include the core group)
- An overall schedule for the visiting artist and how it relates to the residency schedule
- How the visiting artist activities relates to those of the resident artist and how those activities will extend learning associated with the residency
- How activities conducted by visiting artists will be evaluated
- How activities and techniques of visiting artists might be used in follow-up by the participating teachers and how they will implement related activities in the future
- Include appropriate bios, resumes, and/ or samples of work from requested visiting artists in Attachment 8, Documentation.

Grantee Requirements

Grantees must confirm project / program implementation plans and if required, revised budget based upon the actual grant award.

Grantees must sign a contract detailing terms for the use of Council funds.

Grantees who are local governmental units are subject to the requirements of the government-wide common rule, "Uniform Administrative requirements for Grants & Cooperative Agreements to State and Local Governments." Nonprofit organizations, inclusive of colleges and universities, are subject to the requirements of OMB Circular A-110, "Uniform Administrative Requirements for Grants and Agreements with Institutions of Higher Education, Hospitals, and Other Nonprofit Organizations."

If federal support through the Council is \$25,000 or more, grantees which are Institutions of Higher Education and Other Nonprofit Organizations are subject to the audit requirements contained in OMB circular A-133, "Audits of Institutions of Higher Education and Other Nonprofit Organizations". State and Local Governments, receiving \$25,000 or more federal support through the Council, are subject to the audit requirements contained in OMB Circular A-128, "Audits of State and Local Governments."

Grantees are required to assure the Council that they intend to comply with Title VI of the Civil Rights Act of 1964; Section 504 of the Rehabilitation Act of 1973; the Americans with Disabilities Act of 1990 (ADA); the Age Discrimination Act of 1975; and title IX of the Education Amendments 1972, where applicable. Title VI prohibits discrimination on the grounds of race, color or national origin; Section 504 prohibits discrimination on the basis of disability; ADA prohibits discrimination on the basis of disability; the Age Discrimination act prohibits discrimination on the basis of age; and Title IX prohibits discrimination on the basis of sex.

Applicants are required to demonstrate compliance by implementing requirements outlined in Michigan Executive Order 79-4 "Equal Opportunity Standards in State and Federal Contracts".

Grantees must assure the Council that professional performers are related or supporting personnel employed in projects funded by the Council shall not receive less than the prevailing minimum compensation as deter-

mined by the Secretary of Labor. Labor standards set out in Part 505 (29CFR) "Labor Standards on Projects or Productions Assisted by Grants from the National Endowment for the Arts." In addition, grantees must assure the Council that no part of projects funded by the Council will be performed or engaged in under working conditions which are unsanitary or hazardous or dangerous to the health and safety of employees engaged in such projects.

Grantees should use cost accounting principles which comply with requirements as set forth in Federal OMB Circular A-122, "Cost Principles for Nonprofit Organizations," A-87 for Local governments, or A-21 for Educational Institutions.

Consistent with Public Law 101-512, when purchasing equipment and products under a Council grant, grantees are encouraged to purchase American-made equipment and products.

Grantees are required to execute projects and/or productions in accordance with the requirements of National Endowment for the Arts regulations implementing Executive Order 12549, "Debarment and Suspension," certifying that neither it nor its principals is presently debarred, suspended, proposed for debarment, declared ineligible, or voluntarily excluded from participation in this transaction by any federal department of agency.

Grantees are prohibited from conducting general political lobbying, as defined in relevant statutes, regulations and OMB circular within a Council funded project.

Travel outside the United States, its territories, Mexico, and Canada not identified in the grant application must be specifically approved in writing by the Council before travel is undertaken. Such travel, if approved, must comply with applicable state and federal regulations.

Council support must be credited and included in all publicity and in all media materials used in the activity. Materials submitted with applications will not be returned. Some submitted materials may be used by MCACA as promotional tools. Grantees must submit, in a Council supplied format, a final report. The final report must include a written financial statement, program assessment and publicity materials from the activity (i.e. publication materials, photographs and news stories).

Review & Evaluation

The review of grant applications is done on three levels: the staff level, the peer panel review level, and the Council level.

Council Staff

- Assigns an application number and sends notification of application receipt (if you do not receive notification within three weeks of the application deadline date, contact Council staff)
- Assigns the application to an ad hoc review panel, which includes a primary and a secondary application reviewer responsible for in depth application evaluation
- Issues notification of scheduled ad hoc review committee meetings
- Convenes ad hoc review meetings
- Documents and verifies ad hoc review panel findings
- Prepares ad hoc review panel recommendations for Council consideration

Ad Hoc Review Panels

All applications are reviewed and evaluated by arts education, cultural and business professionals in ad hoc advisory review panel meetings. Only materials submitted with the application by the deadline, will be considered by the panel.

The meetings are open to the public. Applicants

may attend, but in most cases, cannot participate in committee discussions. Applicant attendance is encouraged, but is not mandatory.

The ad hoc advisory review panel will score applications based on the individual program criteria.

The Council

The Michigan Council for Arts and Cultural Affairs is made up of 15 members who are appointed by the Governor. Final funding determinations are made by the Council. Council committees review tentative funding recommendations, based on the scores and recommendations provided by the ad hoc review panels. The committees consider Council priorities and make recommendations to the Council.

The Council reviews funding recommendations, and approves the final funding plan. They base their decisions on recommendations of the ad hoc review panel, committee comments, equitable geographic, demographic, and discipline based distribution, duplication of services and availability of funds.

The Council also takes into consideration the mission, programs and services of the applicant in the context of similar organizations serving the same geographic area or client base. When more than one organization requests funding for similar activities in the same area or region, the Council may elect to fund only one organization.

Normally, funding awards are determined by Council at its annual funding meeting. All review information is confidential prior to final determination by the Council. Legislators are notified of grants awarded in their districts.

The Governor formally announces Council grant awards. Notices of awards and contracting materials or funding denials are subsequently mailed to applicants.

Review Criteria

Review Criteria

Each application is scored based on specific “review criteria” representing four areas of general concern. The questions posed within these four groups are used by peer reviewers as the primary tool to evaluate your proposal. Each peer reviewer will determine if the questions posed within the review criteria have been adequately answered by your grant proposal and score your application accordingly. Although it is not necessary to answer each individual question posed within the four sets of review criteria, your proposal must address each of the four review criteria areas. ***Applications to the Artist In Residence for Education Program will be reviewed according to the following criteria. Be sure to address each point clearly in your narrative.***

Artistic Quality

40 points

Does the artist(s) have the ability to work in a school setting?

Does the artist have professional training or experience? or are they clearly a traditional/folk/ethnic artist?

Is there evidence of continued commitment to art form by the artist?

Include information on artist repertoire; critical reviews; awards; documentation and other materials when appropriate and submit those with the application.

Planning and Evaluation

25 points

Have appropriate school staff, the artist(s) and steering committee conducted sufficient preliminary planning?

Were they each actively involved?

Has suitable space been identified for studio and residency activities?

Is the schedule appropriate and does it allow the artist individual artistic and professional growth?

Is there a built-in, efficient and effective evaluation process?

Have you identified changes from prior year programming experiences based upon ongoing assessment or evaluation of the residency (in second and third year sites)?

Are goals and objectives clearly stated, measurable and directly related to the intentions of the program?

Residency Implementation

25 points

What are the identified core groups for each site? Are they manageable?

Is there qualified staff to carry out the program?

Is there evidence of outside support from community, civic groups or individuals; PTO or PTA support (financial or in-kind)?

Is there involvement of racial or ethnic minorities and citizens with disabilities?

Does your project description conform to specific requirements of the AIR program?

Are residency activities in-depth and “hands-on” for core groups and educators in direct contact with the artist(s)?

Are core group meetings adequately scheduled and are time elements clearly presented?

Are community activities planned? Do they meet goals and objectives of the residency?

Is there a comprehensive, feasible arts education plan in the school system and do proposed activities promote the goals of the plan?

How will activities conducted by resident artist(s) support or enhance ongoing arts or other classroom instruction?

Does the residency purport to strengthen arts instruction and contribute to the arts as a basic to education?

Budget and Financial Integrity

10 points

Is the budget reasonable and adequate?

Are funds designated for artist(s) payments in accordance with guideline requirements?

Do matching funds reflect a genuine commitment of the school (district) to the success of the program?

Is there community participation in support of the project or fundraising?

Does the itemization provide adequate budget detail and breakdown?

Proposal Narrative Instructions

The Narrative is vitally important to how your application is scored by the peer panel review!!! It is important that you tell your story, the whos, whats, wheres, whys, and whens of the project, and respond to the review criteria questions listed on page 17. You should write in detail but concisely and with the idea that none of the panelists have prior knowledge of you or your organization. *Respond to the narrative items below, in the order in which they appear.*

Title and number each item, 1 through 9.

Submit Proposal Narrative as Attachment #1.

The narrative must be typed single spaced, on 8½" x 11" sheets of white paper one-sided only. Do not use point type size smaller than 12 point (the size of this sentence), be sure to leave a minimum margin of 1" on all sides. **Failure to adhere to formatting criteria may result in a loss of points.**

Submit no more than 6 narrative pages and label as Attachment #1 - Proposal Narrative. Collate and number each page in the upper right corner. Be sure to include the name of the organization and narrative question on each page.

Narratives should be written so they can be easily understood by someone not familiar with your organization or geographic location. Please be concise and to the point.

Proposal Narratives must respond to the specific criteria for each narrative item. Provide a detailed description of the specific activities for which funding is requested (who, what, when, where, why, and how). Narrative should address the total scope of activities for which funding is requested.

1. Residency Narrative Summary

Provide a summary of what the residency will accomplish. Quantify activities, number of participants, number of residency hours, etc. Also delineate briefly all planned peripheral activities. Be sure to clearly state the actual number of residency days, including contact hours which verifies your request for funding.

2. Environment

Provide a comprehensive description of your organization or school (district). Include information that would serve to identify your community economically, geographically and culturally. Include specific information about current levels of arts instruction in the school community that would be served by the application. List arts disciplines, how often it is taught, how long, what grade levels, etc. Explain how the project you have chosen is relevant to the needs of your community, school or organization.

3. Goal and Objectives

Provide a concise goal for your project. List the measurable objectives you wish to achieve. Be sure to relate to the needs of the organization or school community, the long term goals of the organization or school (district), or your education/school improvement plan.

4. Planning

Describe your planning process. Include identification of steering committee members. Include a statement regarding the need for the project and how the need was determined. Describe partnerships established with community organizations, businesses, civic groups or other organizations outside the applicant organization. For second or third year requests, describe what the previous year's activities were and how they have affected the planning process. Also detail what changes/improvements are being made in this application.

Narrative Instructions

5. Evaluation

Identify the means and process(es) which you will use to evaluate the residency. Include the methods used to establish standards for evaluation, methods for ongoing monitoring of progress, structure and methods used for evaluation at the end of the granting year. How will this process relate to the establishment of ongoing instruction in the school (district) ?

6. Participants

Identify the artist(s) working with you and their expertise. Describe your vision of the artist's role in the learning process for your programming. Describe the rationale for choosing the artist(s).

Indicate the number of core groups to be involved including grade(s) or age level(s) represented, the number of members of each core group and the method for selecting core group members.

Describe how the residency will be managed and who will be responsible for the various aspects of coordination. List key administrative and educational personnel and briefly describe their duties and responsibilities.

Also indicate the involvement, on any level, of racial or ethnic minorities and disabled citizens. If racial or ethnic minorities or disabled citizens are not involved, describe any efforts to encourage their participation.

7. Activities

Describe the various activities to be conducted during the residency. Include a detailed description of core group activities including, but not limited to, workshops, individual and group projects, mentorships, independent studies. Also include peripheral activities such as field trips, teacher in-service, etc. Be sure and address all four required residency components on page seven and include specific plans and activities. Provide the number of peripheral participants, other than core group members, and their participation in residency activities. Describe the facilities which are provided, or will be acquired, by the organization or school (district) for residency activities. Clearly delineate the number of individual and/or company residency days and visiting artist activities.

8. Scheduling

Although final scheduling may not be developed at this time, outline the kind of scheduling you may employ, including: which sessions will be for core group meetings; the length of individual core sessions; the number of meetings per core group; the time blocks to be used for peripheral contact activities; and the time blocks to be used for artists' own work.

9. Outcomes

Identify your expected outcomes from the planning and implementation of your learning activities. If appropriate, describe the organization/school comprehensive plan for arts education. If there is no comprehensive plan, explain how proposed residency activity will contribute to ongoing arts education in the organization/school (district). If appropriate, explain how the planned residency activity relates to the development of core curriculum for your school (district).

Application Instructions

Applications must be typed. Before preparing your application, read the guidelines. The Guidelines provide important information about types of projects the Council will fund and the criteria by which your application will be reviewed. Be sure that your application addresses these issues.

The codes requested in the application may be found in the Codes/Definitions (pages 28-36) section of this booklet.

Section 1 Cover Page

The cover page provides a receipt record for Council use, serves as notification to you of receipt of your application, and provides the summary of the project for Council members.

Project Summary

Provide a clear and concise project summary. Describe what will be accomplished by this project. Include a project synopsis with timeline, number and types of activities for which MCACA funding is requested. Limit your response to the space provided. If the project is funded, this will be the basis for your grant contract language.

Separate applications must be completed for each grant request. The grant application may be duplicated.

Select the appropriate arts component(s) and Artist type. For requests full-year, individual and/or company residencies only, indicate year and whether visiting artists fees are requested.

Helpful Hints....

When filling out your application don't forget to speak to the specific criteria the peer review panel will use judge your application. Clearly explain the public benefit of your project. Remember, Good planning makes successful

Section 2 Applicant Information

Name, Address and Telephone Number

Enter the legal name, other commonly used names, official mailing address, telephone number and office hours of the organization. Use exact spellings. Do not use abbreviations unless part of the official name. Correspondence will be sent to this address, including notification of receipt of your application.

Authorized Official

Enter the name, title and address of the person who is authorized to sign official papers. This person cannot be the same as the project director

Board Chairperson

Enter the name and title of the individual who bears ultimate authority and responsibility on behalf of the applicant organization.

County Code

Refer to County Codes on page 28 in this booklet. Enter the name and 2-digit code for the county in which the applicant organization's main office is located.

Application Instructions

Federal Identification Number

Enter the applicant organization's 9 digit Federal Identification Number. This number (also known as Federal Employer Identification) is recorded on 990 Tax Returns and on W-2 forms.

Status Code

Refer to Status Codes in this booklet (page 29). Enter the 2-digit code which indicates the applicant organization's legal status. If it is a nonprofit organization, add the letter which describes it.

Institution Code

Refer to Institution Codes in this booklet (pages 30-32). Enter a code to identify the organization.

Helpful Hints....

Provide relevant and concise information in the resumes and bios of key project personnel. Check for typos and double check the accuracy of all mathematical calculations.

Legislators

Identify your U.S. Representative to Congress, state senator and state representative and their districts. This information may be obtained through your local library or county clerk's office.

Applicant's Primary Discipline Code

Refer to Discipline Codes in this booklet (pages 32-33) and enter the code which best describes the applicant organization's primary area of work. If appropriate, you may also enter up to five supplement discipline codes for the applicant organization.

Grantee Race Code

Refer to Grantee Race Code in this booklet (page 34). Enter the **ONE** that best represents 50 percent or more based on code description for applicant organization.

Section 3 Project Information

Project Director (contact person)

This is the person to whom questions concerning this application will be addressed. Include address and phone number(s). This person cannot be the same as the authorizing official.

Activity/Project Title

Start date/end date Enter the dates of your project. These dates must be within the grant period of October 1, 2002 through September 30, 2003.

Project's Primary Discipline Code

Refer to Discipline Codes in this booklet (pages 32-33) and enter the code which best describes the primary discipline of your project. If project activities are of a technical assistance or service nature, use the discipline which will benefit from the project. For example, accounting workshops for dance company managers should be coded 01 Dance. A training conference for performing arts presenter trustees should be coded 14 Multi disciplinary.

Project Race/Ethnicity Code

Refer to the Project Race/Ethnicity Codes in this booklet (page 34). Enter a code to reflect grant activities.

Type of Activity Code

Refer to Activity Codes in this booklet (page 34) and enter the code which best describes what you plan to do in your project.

Application Instructions

Project Descriptors

Refer to the Project Descriptors in this booklet (page 34). Select and enter the descriptor(s) that comprise a significant portion (50 percent or more) of the grant's resources activities.

Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your funding/activities, -1.

Arts Education Code

For applications to the AIR program only, this code must be 01.

County Code

Refer to the County Codes in this booklet (pages 28) to describe the location of the project. The applicant organization's location and the project location may differ. Enter all county codes that apply. Region Codes are no longer valid.

Section 4

Summary Information

The information provided in Sections 4a and 4b will be reported to the public, in compliance with the Michigan Council for Arts and Cultural Affairs' research and communication plans. The information should represent your projections and estimates for the entire grant period. Awardees will have an opportunity to amend the projections and estimates during the grant contracting process, and will be required to provide actual participant numbers in the final grant report.

Section 4a

Budget Summary

Complete Section 6, Projected Budget before completing the budget summary.

Section 4b

Project Participation Summary

Michigan Artists Participating

Enter the number of Michigan artists involved in this project as providers of art, artistic or cultural services.

Helpful Hints....

Clearly explain the roles, duties, responsibilities and contributions of all project partners and collaborators.

Application Instructions

Amount Paid to Michigan Artists

Enter the amount paid to Michigan artists involved in the project as providers of art or artistic or cultural services.

Artists Participating

Enter the number of artists involved in this project as providers of art, artistic or cultural services.

Helpful Hints....

Take the time to develop a strong proposal. As necessary, seek MCACA staff assistance prior to the application deadline. Remember, prior MCACA funding does not ensure continued support.

Amount Paid to Artists

Enter the total amount to be paid to artists involved in the project as providers of art, artistic or cultural services (this total should include the amount paid to Michigan artists.)

Individuals Benefitting (NOTE: New Definition)

Count direct project participants, service providers and any staff, board members or other partners directly involved with the project. Do not use the total number of individuals served by all programs of the organization receiving the grant award.

Figures should encompass only those individuals directly affected by or involved in the funded activity, and should include the totals from the Artists Participating and Youth Benefitting fields. Include actual audience numbers based on paid/free admissions or seats filled. Avoid inflated numbers, and do not double-count repeat attendees.

Youth Benefitting

Enter the total number of children and youth (including students, participants, and audience members) who will directly benefit from the project. This figure should reflect a portion of the total number reported in Individuals Benefitting.

New Hires and Employees

Enter the number of individuals who will be hired and employed by the applicant organization, during the grant period, to implement the project.

Section 4c

ADA Information

Please circle the appropriate response. Unless the question states otherwise, the information you provide on ADA compliance should be project specific.

Application Instructions

Section 5

Projected Budget

Complete the budget paying attention to the instructions on the application form as well as the budget definitions.

A detailed itemization must be provided as Attachment #2. See instructions for a budget itemization. The Budget Itemization must follow the same format as the sample itemization in this booklet (pages and include all sub-totals and totals).

Revenue

Include all earned and unearned revenue for this project. Provide an explanation of revenue sources in the detailed budget itemization. Copy in-kind expenses total from line 33 to line 18.

Expenses

Include all expenses for this project. List cash expenses under cash column. List the dollar value of all donated programming space, goods and/or service hours under in-kind. All expenses must be fully explained in the budget itemization. Generally, Council funds cannot be used for capital expenses, therefore, revenue to cover these expense items should be clearly identified and completely explained in the revenue breakdown portion of your budget itemization.

Add line 4 and line 13. Enter the total of these two lines on line 20, cash match. After completing the project budget, Section 5, transfer requested information to Budget summary (section 4a).

Section 6 Assurances

Please review carefully. Provide the signature of the authorized official, or board designee; include the meeting and signing dates.

Section 7 Attachments

Attachment #1, Narrative - See pages 18-19

Attachment #2, Budget Itemization

Each revenue and expense budget figure from Section 5, projected budget, must be itemized, including all payments to artists and in-kind. Indicate the source (for revenue amount) and use (for an expense amount) for each figure in the itemization. The itemization of all artists payments should identify artists or groups who will be paid by name, and the fee for each (the fee for a group of artists along with the type and number of artists to be paid may be substituted for the surnames of the artists' names). The itemization must be accurate and balance with the projected budget in section 5. **You must indicate if amounts listed on line 1 through 14 are pending or confirmed by placing a "p" or "c", next to the dollar amount.**

Attachment #3 Organizational History (Non-school applicants ONLY!)

In not more than one page, please provide a brief description of the applicant organization including history and activities. Be sure to include the organization's mission statement.

Helpful Hints....

The application narrative should be easily understood by readers who may not be familiar with your organization. Remember, not everyone knows your past accomplishments, your target audience and participants, or your service

Application Instructions

Attachment #4 - Proof of Tax Exemption Status

Provide proof of tax exempt status. A 501 c 3 and other tax exempt organizations should submit a copy of their IRS tax determination letter. The following items will not be accepted as proof of tax exempt status: proof of Michigan nonprofit incorporation, articles of incorporation, bylaws, proof of sales tax exemption.

**Agencies of government and public schools, school districts, intermediate school districts, colleges and universities are exempt from this requirement.*

Attachment #5

Project Self Assessment

Complete the Project Assessment form located in the back of the guidelines, immediately after the application form. Be sure to complete all the sections thoroughly. **If funded, organizations will be asked to use this document to evaluate the project's overall success/impact as part of the final reporting requirements.** Selected funded projects may also be required to hire an outside evaluator as part of this assessment process.

Helpful Hints....

You should consider your budget another opportunity to state your case for funding. Use your budget to support your project narrative. Make sure that the numbers in the budget match the numbers in your narrative.

Attachment #6 - List of Board Members

Provide a roster of your governing board, including names, addresses, telephone numbers, professions or areas of expertise.

Attachment #7 - Project Director's Resume or Bio

Provide the resume or bio of the project director.

Attachment #8 - Letters of Support

Provide a minimum of three letters of support. Letters of support should be current, reinforce the worth of project activities and come from the community/constituents served. Provide letters of support from key members of the collaboration/partnership to indicate the degree of their involvement and their

commitment to the project. Letters of support from elected officials do not necessarily indicate general community support.

Attachment #9 - Resume(s) or Bio(s) of Key Decision Makers

Provide the resumes or bios of the key project decision makes, jurors, panelists, etc.

Attachment #10 - Resume(s) or Bio (s) of A Key Artist(s)

Provide the resumes or bios for each artist who has been identified in the project narrative.

Attachment #11 Informational Attachment

The Michigan Council for Arts and Cultural Affairs is asking organizations to provide information in the form of an attachment, in order to better judge the current arts and cultural environment in Michigan. The information organizations provide in following attachment **will not impact positively or negatively on scores or funding.**

The Council is interested in the efforts of arts and cultural organizations to: enhance after school programs, strengthen communities and impact economic development. Does your organization have programs in place, or are you planning programs, that address these issues? **Are there any specific suggestions you would like to make for services or resources the Council might support you in these efforts?**

Application Instructions

Attachment #11 - Documentation

Artist Statement

All AIS applications are required to submit as documentation an Artist's Statement of not more than one, typewritten page. An Artist Statement must be submitted for each artist with whom you are planning to work.

****Note: For artist ensembles and companies which contain four (4) or more members, only one artist's statement needs to be submitted to represent the group. This may be written by the artistic director or artist designated by the group to speak on their behalf. For ensembles and companies with three (3) or fewer members, an artist statement must be submitted from each artist.***

The Artist's Statement must contain the following items. List each item by its number and title:

1. Name of Artist(s)
2. Medium or discipline in which the artist works
3. A brief statement by the artist on each of the following topics, in order and labeled as follows:
 - a. Educational Philosophy - The reason I am interested in working with learners.
 - b. Approach - My approach to working with learners, my method(s) of "teaching," "mentoring," and facilitating learning.
 - c. Current Study - What I have been studying or pursuing with my own art form in the past year.

Each item should be labeled and numbered in the right, top corner.

Optional support materials may not exceed the following:

1. Three (3) copies of not more than five (5), one-page items (press release, critical review, etc.)
2. Three (3) copies of not more than one (1), multi-page item (newsletter, pamphlet, annual report, etc.)
3. Photographs, videos, recordings, or other documentation.

No "oversized" (larger than 9"x12") items may be submitted.

Helpful Hints....

Contact the artist(s) early to begin planning the residency. Provide them with the information required for the Artists's Statement at the beginning of the planning process so they can return them to you in time to submit with your application.

Attachments/Checklist

The Attachments/Checklist must be submitted with your application.

Application Instructions

Mailing Instructions

Applications are due by May 1, 2003 for projects beginning on or after October 1 of the same year.

Applications must be postmarked by the **U.S. Post Office** or **dated by a commercial carrier** on or before the application deadline. Hand delivered applications must be dated and documented received by Council staff on or before the application deadline. Late or significantly incomplete applications will not be accepted or reviewed.

Applications will be evaluated by review panels as submitted. Metered mail will not be accepted as proof of meeting deadlines.

Faxed applications are unacceptable.

Applications must be typed or word processed.

The original and three copies (total of four) of completed Council forms and required attachments must be collated and placed in its own envelope. Each envelope should be labeled with the organization's name and identified according to the checklist (see Section 6, "Packaging." in the pullout application form).

Helpful Hints....

Before mailing, make certain your application package is complete. You will not be notified of application deficiencies. No additional information may be submitted after the May 1st deadline.

Three copies of documentation requested should be submitted in separate envelopes labeled with the organizations' name and identified according to the checklist.

The seven envelopes (four applications with attachments, and three documentation envelopes) are to be submitted in a single package.

It is the applicant's responsibility to ensure that application sets are collated and assembled properly. Individual envelopes will not be opened and will be forwarded to reviewers as submitted. Envelopes will not be checked by staff prior to distribution. Check individual program information for any special instructions.

The Council is not responsible for loss or damage of application materials. The Michigan Council for Arts and Cultural Affairs reserves the right to retain a copy of application materials for archival purposes and its permanent record.

All application materials are public records.

Keep a complete copy of your application for your file !!!

Applications should be sent to the following address:

**Grant Application
ATTN. AIR
Michigan Council for Arts and Cultural Affairs
P.O. Box 30706
Lansing, MI 48909-8205**

Application Definitions & Codes

Underserved Community/Areas Definitions

It is the Council's long-term goal to make quality arts and cultural programs and services to all 83 counties in the State of Michigan.

Underserved Community

An underserved community is defined as one in which people lack access to arts programs, services, or resources due to geography, economic conditions, cultural background, sociopolitical circumstances, disability, age, or other demonstrable factors. The term "community" can refer to a group of people with common heritage or characteristics, whether or not living in the same place.

Underserved areas

"Underserved areas" are identified and defined by the Council as the counties listed below:

Alcona	Cass	Kalkaska	Menominee	Roscommon
Alger	Clare	Keweenaw	Missaukee	Schoolcraft
Allegan	Crawford	Lake	Montcalm	Shiawasee
Antrim	Eaton	Lapeer	Montmorency	Van Buren
Arenac	Gladwin	Livingston	Monroe	Wexford
Baraga	Gratiot	Luce	Oceana	
Barry	Hillsdale	Mackinaw	Ogemaw	
Bay	Ionia	Manistee	Osceola	
Benzie	Iosco	Mason	Otsego	
Branch	Iron	Mescota	Presque Isle	

County Codes

01 Alcona	18 Clare	35 Iosco	52 Marquette	69 Ostego
02 Alger	19 Clinton	36 Iron	53 Mason	70 Ottawa
03 Allegan	20 Crawford	37 Isabella	54 Mecosta	71 Presque Isle
04 Alpena	21 Delta	38 Jackson	55 Menominee	72 Roscommon
05 Antrim	22 Dickinson	39 Kalamazoo	56 Midland	73 Saginaw
06 Arenac	23 Eaton	40 Kalkaska	57 Missaukee	74 Sanilac
07 Baraga	24 Emmet	41 Kent	58 Monroe	75 Schoolcraft
08 Barry	25 Genesee	42 Keweenaw	59 Montcalm	76 Shiawassee
09 Bay	26 Gladwin	43 Lake	60 Montmorency	77 St Clair
10 Benzie	27 Gogebic	44 Lapeer	61 Muskegon	78 St Joseph
11 Berrien	28 Grand Traverse	45 Leelanau	62 Newaygo	79 Tuscola
12 Branch	29 Gratiot	46 Lenawee	63 Oakland	80 Van Buren
13 Calhoun	30 Hillsdale	47 Livingston	64 Oceana	81 Washtenaw
14 Cass	31 Houghton	48 Luce	65 Ogemaw	82 Wayne
15 Charlevoix	32 Huron	49 Mackinac	66 Ontonagon	83 Wexford
16 Cheboygan	33 Ingham	50 Macomb	67 Osceola	99 Statewide
17 Chippewa	34 Ionia	51 Manistee	68 Oscoda	(use for project activity only)

Application Codes

Status Codes

Describes Legal Status

02 Organization / Nonprofit	No part of the income or assets inure to the benefit of any director, officer, or employee except as salary or reasonable compensation for services and travel expenses.	03	Organization - Profit income or assets do inure to the benefit of directors, officers, employees, or stockholders.
A. - An unincorporated association formed for nonprofit purpose:	a church committee, a group operating under an "assumed name," a new group of community volunteers, etc.	04	Government - Federal to be used when the mail recipient is a unit of or individual associated with the federal government.
B. - A nonprofit or not-for-profit corporation:	some community arts councils, an advocacy organization, a group formed for a specific, usually temporary purpose (community festival, a private foundation (501(c)4), etc.	05	Government - State to be used when the mail recipient is a unit of or individual associated with the state government.
C. - A resident tax exempt (501(c)3) organization:	a private school, an arts organization, a private university, a charitable trust, a fundraising/granting organization, a public foundation, a "United Fund," a community service organization, a church, an alumni association, etc.	06	Government - Regional to be used when the mail recipient is a unit of or individual associated a sub-state regional government.
D. - A tax exempt organization other than (501(c)3) or one which is a Segment of a larger tax-exempt organization:	a state chapter of a national tax-exempt organization, a local branch of a statewide service organization, a congregation of a (national) religious denomination, a (national) fraternal service organization, a labor union or "local," etc.	07	Government - County to be used when the mail recipient is a unit of or individual associated with a county government.
		08	Government - Municipal to be used when the mail recipient is a unit of or individual associated with a municipal government.
		09	Government - Tribal to be used when the mail recipients are governing authorities of tribes, bands, reservations, or sovereign nations of American Indians/Alaska Natives.
		99	None of the above - To designate an entry which cannot be coded.

Application Codes

Institution Codes

Describes Institution Type

03	Performing group of artists who perform works of art (an orchestra, theater, dance group)	12	Independent Press - a non-commercial publisher or printing press which issues small editions of literary and other works.
04	Performing Group , College/University - a group of college or university students who perform works of art.	13	Literary Magazine - a non-commercial, numbered, serial publication devoted to contemporary poetry, fiction, drama, or literary criticism.
05	Performing Group Community - a group of persons which performs works of art avocationally and which may be, but is not necessarily, directed by professionals.	14	Fair Festival - a seasonal program of arts events.
06	Performing Group for Youth - a group which may, but not necessarily, include children who perform works of art for young audiences.	15	Arts Center - a multipurpose facility for arts programming of various types.
07	Performance Facility - a building or space used for presenting concerts, drama, presentations, etc.	16	Arts Council/Agency - an organization whose primary purpose is to stimulate and promote the arts and increase access for the public through services, programs and/or funding within a specific geographic area. (e.g., county, state, local.)
08	Museum of Art - an organization essentially educational, or aesthetic in purpose, with professional staff, which owns or utilizes works of art, cares for them, and exhibits them to the public in some regular schedule.	17	Arts Service Organization - an organization which does not, as its central function, produce or present the arts, but which provides services that assist or promote artists and/or arts organizations (e.g., statewide assemblies, NASAA, Opera American Arts Education Alliances, etc.). Not to include presenters or producers of the arts or regional arts organization.
09	Museum /Other - an organization essentially educational or aesthetic in purpose, with professional staff, which own or utilizes tangible objects, cares for them and exhibits them to the public in some regular schedule. (e.g., non-arts organizations such as historical, agricultural, scientific, industrial and anthropological museums, zoos, aquariums and arboretums.)	18	Union/Professional Association - include artists coalitions, professional associations (such as the American Association of University Professors), and all artists' clubs, guilds, and societies.
10	Gallery/Exhibition Space-an organization or space which primarily exhibits works of art from collections other than its own and may be involved in selling those works.	19	School District - a geographic unit within a state comprised of member schools within that area as defined by the state government.
11	Cinema - a motion picture theater organization which regularly shows films.		

Application Codes

20	School Parent/Teacher Association - an organization composed of school parents who work with local school teachers and administrators	31	Corporation/Business - a legal entity engaged in business or authorized to act with the same rights and liabilities as a person.
21	School, Elementary - also called a grammar school.	32	Community Service Organization - a non-arts organization designed to improve the lives of its membership and larger community through volunteerism and other services. Examples include youth centers, chambers of commerce, YMCAs, Elks, Clubs, the Salvation Army, Junior League, etc.
22	School, Middle - also called a junior high school.		
23	School, Secondary - also called a senior high school.		
24	School, Vocational/Technical trade school - School for secretarial, business, computer training, etc.	33	Correctional Institution - a prison, penitentiary, reformatory, etc.
25	School, Other - such as one offering lessons and courses in karate, ballet, scuba diving, flower arranging, cooking, guitar, etc.	34	Health Care Facility - hospital, nursing home, clinic, etc.
26	College/University - include state-supported colleges and universities, privately-supported colleges and universities, junior colleges and community colleges.	35	Religious Organization - church, synagogue, etc.
27	Library	36	Seniors' Center - a facility or organization offering programs, care or services for people 65 and over.
28	Historical Society/Commission - a historical "society" is an organization dedicated to the study and preservation of the history of a town or region, usually owning a collection of documents and/or artifacts and frequently based in a historic building; a historical "commission" is an arm of local government, usually volunteer, charged with the survey of historic buildings in a town or region.	37	Parks and Recreation - usually a municipal agency which provides a wide variety of services for the population. In addition to administration of park facilities, services may include planned activities such as concerts, plays and participatory activities. (e.g. ceramics, macrame and other crafts.)
29	Humanities Council/Agency - an organization whose primary purpose is to stimulate and promote the humanities through services, programs, and/or funding, within a specific geographic area. (e.g., county, state, local.)	38	Government, Executive - the administrative branch of the government, federal, state, county, local or tribal. Include grants to municipalities.
30	Foundation - an endowed organization which dispenses funds for designated philanthropic purposes. Includes charitable trusts and corporate foundations.	39	Government /Judicial - judges and courts of law.
		40	Government - Legislative (House) - the representative body of government (commonly the House of Representatives) creating statues/laws. Include representatives and related other, such as legislative research personnel.

Application Codes

41	Government - Legislative (Senate) - the other legislative body of government (commonly the Senate) creating statutes/laws. Include senators and related others, such as legislative research personnel.	48	School of the Arts - any school which has arts education as its primary educational mission. Include magnet schools for the arts, community arts schools, conservatories, schools for artistically gifted, etc.
42	Media Periodical - a periodical publication including magazines, journals, newsletters, etc. Does not include daily or weekly newspapers.	49	Arts Camp/Institute - a organization dedicated to camps, institutes or in-depth experiences for limited time duration (e.g., a children's summer music camp).
43	Media - Daily Newspaper	50	Social Service Organization - governmental or private agencies designed to provide services addressing specific social issues (e.g. public housing, drug abuse, welfare, violence, the environment, health issues, etc.)
44	Media - Weekly Newspaper		
45	Media - Radio		
46	Media - Television		
47	Cultural Series Organization - an organization whose primary purpose is presentation of single arts events or cultural series such as Community Music Series, Metro Modern Dance Series, Washington Performing Arts Society, or film series.	51	Child Care Provider - An organization providing child care.
		99	None of the above.

Discipline codes

Describes primary area of work.

01 Dance (do not include mime; see "Theater", 04, for mime)	04 Theater
A ballet	A theater-general include classical, contemporary, experimental
B ethnic/jazz include folk-inspired, see "Folk Arts", 12	B mime
C modern	D puppet
	E theater for young audiences
02 Music	05 Visual Arts
A band do not include jazz or popular	A experimental include conceptual, new media, new approaches
B chamber include only music for one musician to a part	B graphics include printmaking and book arts; do not include graphic design: see "Design Arts,"
C choral	D painting include watercolor
D new include experimental, electronic	E sculpture
E ethnic include folk-inspired; see "Folk Arts," 12	
F jazz	06 Design Arts
G popular include rock	A architecture
H solo/recital	B fashion
I orchestral includes symphonic and chamber orchestra	C graphic
	D industrial
	E interior
03 Opera/Music Theater	F landscape architecture
A opera	G urban/metropolitan
B musical theater	

Application Codes

07 Crafts

- A clay
- B fiber
- C glass
- D leather
- E metal
- F paper
- G plastic
- H wood
- I mixed media

08 Photography include holography

09 Media Arts

- A film
- B audio include radio, sound installations
- C video
- D technology/experimental (include work created using computer or other digital or experimental media as the primary expressive vehicle)

10 Literature

- A fiction
- B nonfiction
- C playwriting
- D poetry

11 Interdisciplinary - pertaining to art forms/art works that integrate more than one arts discipline to form a single work (e.g. collaboration between/among the performing and/or visual arts), include performance arts.

12 Folk Life / Traditional Arts - pertaining to oral, customary, material and performance traditions informally learned and transmitted in contexts characteristic of ethnic, religious, linguistic, occupational and/or regional groups.

For dance, music, crafts/visual arts and oral traditions that meet the above criteria, use the subcodes 12A-12D.

For other folklife or traditional art forms not itemized below (such as specific occupational arts, vernacular architecture, folk/

traditional theater or other performing art forms), use the main code of 12. Do not include folk-inspired forms. (For example, interpretations of ethnic/folk dance or music by artists outside the particular ethnic/folk tradition should be coded 01B or 02E, respectively.

12A: Folk/Traditional Dance

12B: Folk/Traditional Music

12C: Folk/Traditional Crafts and Visual Arts

12D: Oral Traditions

(include folk/traditionalstorytelling)

13 Humanities - pertaining but no limited to the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religions, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, sociology, political theory, international relations, and other subjects concerned with questions of value and not with quantitative matters.

14 Multi-disciplinary - pertaining to grants (including general operating support) that include activities in more than one of the above disciplines; use this code to describe only those grants in which the majority of activities cannot be attributed to one discipline. If the majority of supported activities are clearly within one discipline, that discipline should be used instead of multi-disciplinary. Do not include interdisciplinary activities or events. See "Interdisciplinary", Code 11.

15 Non-arts/Non-humanities

Note:

If project activities are of a technical assistance or service nature, use the discipline, which will benefit from the project. For example, accounting workshops for dance company managers should be coded 01 Dance; a training conference for performing arts presenter trustees should be coded 14. "Multi-disciplinary".

Application Codes

Type of Activity Codes

General description of what you plan to do.

- | | |
|--|---|
| 20 School residency - Artist activities in an educational setting wherein one or more core student groups receive repeated artist contact over time. | 21 Other residency - artist activities in a non-school setting wherein one or more core student groups receive repeated artist contact over time. |
|--|---|

Grantee Race Codes

*Applicant organizations should code themselves based on the predominant group of which their staff or board or membership (not audience) is composed. Use the list below. Organizations should choose the **one** code that best represents 50 percent or more of their staff or board or membership.*

- | | |
|----|---|
| A | 50% or more Asian |
| B | 50% or more Black / African American |
| H | 50% or more Hispanic / Latino |
| N | 50% or more American Indian / Alaska Native |
| P | 50% or more Native Hawaiian / Pacific Islander |
| W | 50% or more White |
| 99 | no single group listed above represents 50 percent or more of staff or board or membership. |

Project Race/Ethnicity Codes

If the majority of the grant activities are intended to involve or act as a clear expression or representation of the cultural traditions of one particular group, or deliver services to a designated population listed below, choose that group's code from the list. If the grant or activity is not designated to represent or reach any one particular group, choose the terminal code "99".

- | | |
|----|------------------------------------|
| A | Asian |
| B | Black / African American |
| H | Hispanic / Latino |
| N | American Indian / Alaska Native |
| P | Native Hawaiian / Pacific Islander |
| W | White |
| 99 | No single group |

Project Descriptors

Select Project Descriptor(s) below that comprise a significant portion (50 percent or more) of the grant's resources activities. Select and enter all that apply. If none apply, or if the descriptors below apply to a small or indeterminate portion of your funding/activities, enter -1.

- A Accessibility** - grants or services related to ADA/504 compliance or other activities designed to increase access to the arts for persons with disabilities.
- I International** - programs or activities supporting any of the following: grantees visiting other countries, foreign artists visiting the USA, any cultural exchange program, linkages with artists or institutions in other countries, or establishing/administering international programs in your own agency.
- P Presenting/Touring** - grants or services resulting in the movement of artists and artworks for performances, readings, screenings, exhibits, etc., in different geographic areas. Use this code to indicate funds awarded for either the hosting/presentation of works originating outside of the grantee community or for the fees paid to artists or arts organizations that will, themselves, be touring in different areas.
- T Technology** - grants or services using technology for the creation or dissemination of artworks or the use of technology for organizational management purposes.
- Y Youth at Risk** - grants or services designed primarily to serve at-risk youth. Include arts-related intervention programs (for violence, drug/alcohol abuse and crime) as well as other creative programming specifically involving at-risk youth as primary project participants or beneficiaries.

Budget Definitions

Activity

Refers to the specific project or range of operations proposed for MCACA funding.

Admissions

Revenue derived from fees earned through sales of services (other than this grant award). Include sales of workshops, etc., to other community organization, government contracts for specific services, performances or residence fees, tuition, etc. Include foreign government support.

Applicant Cash

Funds from the applicant's resources allocated this project.

Capital Expenditures-Acquisitions

Expenses for additions to a collection, such a works of art, artifacts, plants, animals or historic documents, the purchase of which is specifically identified with the activity.

Capital Expenditures - Other

Expenses for purchases of building or real estate, renovation or improvements involving structural change, payments for roads, driveways, or parking lots, permanent and generally immobile equipment such as grid systems or central air conditioning, etc., which are specifically identified with the activity.

Corporate Support

Cash support derived from contributions given for this activity (other than this grant award) by businesses, corporations and corporate foundations, or a proportionate share of such contributions allocated to this activity.

Employee-Administrative

Payments for employee salaries, wages and benefits specifically identified with the activity, for executive and supervisory administrative staff, program directors, managing directors, business managers, press agents, fund raisers, clerical staff such as secretaries, typists, bookkeepers, and supportive personnel such as maintenance and security staff, ushers and other front-of-the house and box office personnel.

Employees-Artistic

Payment for employee salaries, wages and benefits specifically identified with the activity, for artistic directors, conductors, directors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, puppeteers, etc.

Employees-Technical/Production

Payments for employee salaries, wages and benefits specifically identified with the activity, for technical management and staff, such as technical directors, wardrobe, lighting and sound crew, stage managers, stage hands, video and film technicians, exhibit preparators and installers, etc.

Federal Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the federal government, or a proportionate share of such grants or appropriation allocated to the activity.

Foundation Support

Cash support derived from grants given for this activity (other than this grant award) by private foundations, or a proportionate share of such grants allocated to this activity.

Government Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of the city, county, in-state regional and other local government agencies, or a proportionate share of such grants or appropriation allocated to the activity.

Grant Amount Awarded

Amount awarded in support of this activity.

In-Kind

In-kind items utilize the same definitions as cash categories to reflect the value of fees and services which are provided to the applicant by volunteers or outside parties at no cash cost to the applicant.

Budget Definitions

Marketing

All costs for marketing, publicity, and/or promotion specifically identified with the activity. Do not include payments to individuals or firms which belong under “personnel” or “outside fees and services.” Include costs of newspapers, radio and television advertising, printing and mailing of brochures, flyers, and posters, and food, drink and space rental when directly connected to promotion, publicity or advertising. For fund-raising expenses, see “Other Expenses.”

Non-employee artistic fees and Services

Payments to firms or persons for the services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity. Include artistic directors, directors, conductors, curators, dance masters, composers, choreographers, designers, video artists, film makers, painters, poets, authors, sculptors, graphic artists, actors, dancers, singers, musicians, teachers, instructors, etc. serving in non-employee/non-staff capacities.

Non-employee, other fees and services -

Payments to firms or persons for non-artistic services of individuals who are not normally considered employees of the applicant, but consultants or the employees of other organizations, whose services are specifically identified with the activity.

Other Expenses

All expenses not entered in other categories and specifically identified with the activity. Include fund-raising expenses, scripts and scores, lumber and nails, electricity, telephone and telegraph, storage, postage, interest charges, photographic supplies, publication purchases, sets and props, food consumed on premises, equipment rental, insurance fees, non-structural renovations or improvements, trucking, shipping and hauling expenses not entered under “Travel.”

Other Private Support

Cash support derived from cash donations given for this activity or a proportionate share of general donation allocated to this activity. Do not include corporate, foundation or government contributions and grants. Include gross proceeds from fund-raising events.

Other Unearned

Revenue derived from sources other than those listed above. Include catalog, sales, advertising space in programs, gift shop income, concessions, parking, investment income, etc.

Space Rental

Payments specifically identified with the activity for rental of office, rehearsal, theater, hall, gallery and other such spaces.

State/Regional Support

Cash support derived from grants or appropriations given for this activity (other than this grant award) by agencies of state government, or a proportionate share of such grants of appropriations allocated to the activity. *Some examples of other state funding include: Minigrants, Creative Artist Grants, Touring Arts, Rural Arts and Culture Grants, etc.*

Total Cash Expenses

The total of personnel through capital expenditures above.

Travel

All costs directly related to travel of an individual or individuals and specifically identifies with the activity. Include fares, hotel and other lodging expenses, food, taxis, gratuities, per diem payments, toll charges, mileage, allowances on personal vehicles, car rental costs, etc. For trucking, shipping, or hauling expenses, see “Other Expenses.”

Total Cash Revenues

The total of admissions through grant amount award above.

Test Yourself with these Questions

Take a look at the following questions. If you can answer each question “Yes” you have prepared your application to be reviewed by the peer panel. If any of your answers are “No” you may want to revisit your application.

1. Did you use an inclusive process to develop your project?
2. Does your application narrative clearly respond to the program guidelines and review criteria?
3. Is the proposed project compatible with the mission and goals of your organization?
4. Does your community and others outside your organization support the project? Is their support evidenced in letters, agreements, matching funds, volunteer contributions, etc.?
5. Are all of your letters of support current and relevant to your project?
6. Have the grant program matching requirements been met?
7. Have you clearly explained what you plan to accomplish through your project? Why? How? When?
8. Have you provided a plan to assess and evaluate the impact and success of your project?
9. Are the project activities accessible to the general public? Persons with disabilities?
10. Is the facility, in which the project activities will take place, accessible to persons with disabilities?
11. Do resumes and bios of key personnel reflect relevant experience and expertise?
12. Are your project budget projections realistic? Are personnel wages, supply and equipment costs, rental fees, marketing and promotional expenses etc. appropriate?
13. Generally, MCACA final grant awards are less than the amount requested. Have you considered how partial funding may impact the implementation of your project?
14. Is your cash flow sufficient to ensure that your project can begin while you wait for your Council funding to arrive?

Application Fee

Applicants are required to pay an application fee for each submitted application. The check should:

- ◆ Be made out to the State of Michigan
- ◆ Be stapled to the cover page of the application form
- ◆ Be placed inside envelope # 1 “Originals”

Applicants must provide a nonrefundable fee of \$100 or one percent (1%) of the grant request whichever is LESS.

Requests of \$10,000 or more need only submit \$100 as the application fee. Requests less than \$10,000 should submit an application fee equal to one percent of the requested grant amount. For example, one percent of \$5,000 is \$50.

The check must be submitted with the application in order for your application to be processed. Applications submitted without the application fee will not be reviewed or considered for funding.

Sample Itemization

MCACA requires that you submit a full itemization of each figure in your budget. That itemization is to be submitted as ATTACHMENT #2. The following is a sample of such an itemization. The itemization must be accurate and balance with the projected budget in section 5. Indicate if the itemized amounts representing revenue are either projected or confirmed by using a letter "P" or a letter "C".

ATTACHMENT #2, Page 1 "Your" Arts Organization Inc.

REVENUE

(p = projected) (c = confirmed)

SUB TOTALS

TOTALS

Line 5 Corporate Support

4 businesses @ \$250

\$1,000 p

\$ 1,000

Line 7 Other Private Support

PTA

\$1,000

\$ 1,000

Line 12 Applicant Cash

\$15,925

Line 16 Council request

\$23,000

Line 17 Total Cash Revenue

\$40,925

*\$40,925

(*Note: This amount should equal the amount on line 32 of the budget form.)

EXPENSES - IN-KIND

Line 26 Space Rental

Allante Elementary Auditorium

2 performances - 2 x \$800 = \$1,600

\$1,600

Rehearsal studio - 38 weeks @ 100/week

\$3,800

\$5,400

Line 28 Marketing and Publicity

Donated newspaper ad

\$ 500

Radio spots for perf.

\$ 350

Design and printing of posters

\$ 250

\$1,100

Line 33 Total In-Kind Expenses

\$6,500

\$6,500

*\$6,500

(*Note: This amount should equal the amount on line 18 of the budget form.)

Sample Itemization

ATTACHMENT #2, Page 2

"Your" Arts Organization

EXPENSES - CASH		SUB TOTALS	TOTALS
Line 21 Administrative Employees			
Administrative Coord. - Vice Principal			
1 hour/wk @ \$65/hr for 25 weeks	\$1,625		
School secretary			
1 hr/wk for 25 weeks	\$500	\$2,125	
Line 22 Artistic Employees			
Residency Coord. Dance teacher			
8 hours/wk @ \$40/hr for 25 weeks	\$8,000		
Community Coord. Dance teacher II			
4 hours/wk @ \$40/hr for 25 weeks	\$4,000	\$12,000	
Line 24 Artistic Fees / Services			
Robert Perry (dancer)			
100 days x \$200/day	\$20,000		
John Dubin (dancer)			
5 lecture/demonstration - 5 x \$200	\$1,000		
Darla Heller (dancer)			
2 in-service 2 x \$200	\$ 400		
3 lecture/demonstrations 3 X \$200	\$ 600		
Carrey Cooper String Quartet (4 musicians)			
2 performances - 2 x \$500	\$1,000	\$23,000	
Line 27 Travel			
Busses for 2 field trips @ \$2/mi X 300 mi	\$ 600	\$600	
Line 29 Other Expenses			
School materials	\$ 200		
Subs for teachers	\$3,000		
Line 32 Total Cash Expenses		\$40,925	*\$40,925

(*Note: This number should equal the amount reported on line 17 of the budget form.)

****NOTE:** The numbers used in the Itemization samples are presented solely as examples of budget itemization format. These numbers are not to be used as recommendations of the Council of proper pay scales/expenses etc.

Other MCACA Programs

Artists in Residence for Education (AIR)

The Artists in Residence (AIR) program is intended to support working, professional artists within educational settings. The AIR program is a flexible residency program that allows non-profits, schools, and school districts to design artist residencies that address the educational needs and goals of local communities. Residencies may be planned from one month to an entire year.

Arts and Learning (A&L)

The Arts and Learning Program supports quality arts education activities, conducted by artists of high quality and ability, in schools or communities, as well as in arts education partnerships between schools and community-based organizations. In this way, the Council increases arts instruction by engaging the various community resources available in a single effort to make the arts basic to education. There are seven funding categories including: Arts and Humanities, Arts and Technology, Intergenerational Collaboration, Cultural Exchange, Professional Development, Arts Education Initiatives and Under-served.

Arts Organizational Development Program (AOD)

The Arts Organizational Development Program provides funding for professional, small to mid-sized arts producing organizations to acquire special skills to strengthen their administrative infrastructure. The program is not designed for organizations in crisis, but is a mechanism for such organizations to reach their full potential. There are two categories of grants available in this program: (A) - Strategic Planning and (B) - Administrative Development.

Arts Projects Program

The Arts Projects Program supports projects and activities that provide quality arts and cultural programming to citizens across the state. Projects supported by this funding program are divided into 12 components: Dance, Design, Literature, Media, Multidisciplinary, Museums, Music (Chamber, Choral, Computer, Electronic, Jazz, Orchestral, Symphonic and Vocal), Opera / Musical-Theatre, Theatre, and Visual Arts.

Big Culture Lesson

The Big Culture Lesson Program is a new initiative of the Michigan Council for Arts and Cultural Affairs. Projects funded through this program will introduce teachers and students with Michigan's diverse artistic and cultural resources, generate sustainable models and arts integrated curriculum that can be shared with schools and districts throughout the state. Collaborative partnerships between educational institutions (schools/districts) and arts or cultural organizations will develop sustainable integrated models, educational curricula and resources, conduct authentic assessment and piloting of curricula, demonstrate and document the impact of arts and cultural integration and provide web based resources to be shared statewide.

Cultural Projects Program

The Cultural Projects Program supports projects which create a greater understanding and appreciation for the importance of heritage and culture to our aesthetic, economic and social growth as well as those with broad community impact and which develop the management and business skills of cultural producing and presenting organizations. There are three components: Folk Arts, Cultural/Heritage and Science and Culture.

Other MCACA Programs

Capital Improvements Program

The Capital Improvements Program provides funding assistance for capital improvement projects for the expansion, renovation, construction or acquisition of cultural facilities. The program is not appropriate for the funding of project planning, such as feasibility studies, architectural drawings or operational support. Any Michigan municipality (county, city, township, or village), may request funding for projects that include capital improvements of community organizations, arts and cultural facilities and publicly owned facilities; excluding stadiums used primarily for professional sporting events.

Discretionary Grants

The Discretionary Grant Program provides funding to projects initiated by Council members and staff in response to sudden opportunities and the Michigan Arts Plan. Generally, funding for this program comes from funding returned from other Council programs during the year. Organizations may be invited to submit requests to implement Council initiatives. On occasion, for extraordinary reasons, Discretionary Grants may be awarded by the Council in response to proposals submitted to core programs. (Michigan Council for Arts and Cultural Affairs, 702 West Kalamazoo, P.O. Box 30705, Lansing, Michigan, 48909; (517) 241-4011).

Local Arts Agencies and Services Program (Locals)

The Local Arts Agencies and Services Program provides funding for organizations that deliver services to cultural groups and individual artists, in all disciplines, who foster the long term development of a community or region. Locals program applicants must be community-based, nonprofit, officially recognized arts councils, commissions, societies or organizations which are publicly accountable to provide financial and/or service support for arts and culture in the whole community which it serves. In addition, funding can also be provided for projects which support and compliment the work of local arts agencies services through the provision of services and technical assistance.

Regional Regranting Program (Minigrants)

MCACA's regional regranting program provides minigrants of up to \$4,000 for arts and cultural projects responding to local needs. Minigrants are administered for the Council by regional 19 regranting agencies throughout Michigan. Please contact the regional regranter for your county for deadlines and other information.

Rural Arts and Culture Program (Rural Arts)

The Rural Arts and Culture program is a pilot project funding arts and cultural projects in 39 targeted Michigan counties who have been identified as rural and underserved by the Council. The goal of the program is to strengthen and showcase the unique arts and culture of Michigan's rural communities through community based collaborations relating to community or regional arts, history, and culture. Eligible counties are Alcona, Antrim, Baraga, Barry, Benzie, Branch, Charlevoix, Clare, Dickinson, Eaton, Gladwin, Hillsdale, Huron, Ionia, Keweenaw, Lapeer, Lake, Leelanau, Livingston, Luce, Mackinac, Mason, Mecosta, Menominee, Missaukee, Monroe, Montcalm, Montmorency, Newaygo, Oceana, Ogemaw, Osceola, Oscoda, Otsego, Sanilac, Schoolcraft, Tuscola, Van Buren, and Wexford.

The Rural Arts and Culture Program is being coordinated by the Michigan State University Museum. Please contact Julie Avery and Katie Large, project staff at (517) 432-3358 for assistance.

MCACA Statewide Partnerships

Effective arts delivery, on a statewide basis, requires comprehensive expertise, experience, resources, and a highly developed communication network capable of reaching into all segments of Michigan's urban, suburban and rural communities. MCACA accomplishes this through the Partnership Program, a collaboration of diverse forms of arts and cultural information, programming, assistance and services which expand the impact and accessibility of the Council. MCACA partnerships are determined for a three year period by an application and peer review process. Partnerships are confirmed by the Council on an annual basis.

FY 2003 Partnerships

Creative Artists

ArtServe Michigan, in partnership with the Council, administers the Council's Creative Artists Grants Program which supports Michigan creative artists in the development of new work or the completion of works-in-progress through grants of up to \$8,000. ArtServe Michigan also provides technical assistance to individual creative artists and nonprofit entities; maintains a slide bank for individual artists; publishes "Artist Update"; operates Artists in Michigan (AIM) in which sponsoring organizations have opportunity to work with ArtServe Michigan's Creative Artist Grant (CAG) recipients and/or other ArtServe Michigan funded artists.

ArtServe Michigan
17515 West Nine Mile Road, Suite 1025
Southfield, Michigan, 48705
248/557-8288
www.artservemichigan.org

Traditional Arts

The Michigan Traditional Arts Program (MTAP), administered by Michigan State University Museum, promotes public awareness and support for Michigan's traditional artists and traditional arts resources. In part, MTAP provides research and documentation of the work of Michigan's traditional artists; produces publications, exhibitions, and presentations and demonstrations of traditional art, music, and dance; provides technical consulting to individuals and organizations; and coordinates the Michigan Heritage Awards Program, the Great Lakes Folk Festival, the Michigan Traditional Arts Apprenticeship Program, and FOLKPATTERNS, a statewide project that engages youth in exploring their own cultural heritage.

Michigan Traditional Arts Program
Michigan State University Museum
East Lansing, MI 48824
517/355-2370
<http://museum.cl.msu.edu/s-program/MTAP>

Arts Education

In collaboration with the Michigan Department of Education (MDE), MCACA and other partners will work to develop programs and initiatives to support arts education activities and professional development opportunities for teachers, artists and arts organizations. MDE and MCACA promote arts education, arts integration, teacher certification, and the support and recognition of best practices.

Ana Cardona, Fine Arts Education Consultant
Michigan Department of Education
Curriculum Development Program
P.O. Box 30008
Lansing, MI 48909
(517) 335-0466
cardona@state.mi.us
www.mde.state.mi.us

Design

Design Michigan, a partnership with the Cranbrook Educational Community, encourages the use of good design in the public and private sector. Activities include general design information and technical assistance counseling, educational programming, lectures and workshops in the areas of architecture, urban design, landscape architecture, interior, industrial and graphic design.

Design Michigan/Cranbrook
Educational Community
1221 N. Woodward Ave., P.O. Box 801
Bloomfield Hills, MI 48303-0801
248/645-3554
www.designmichigan.org

MCACA Statewide Partnerships

Research

The Center for Arts and Public Policy, at Wayne State University, conducts research and offers data, information, and publications about Michigan's creative arts and culture industry. In addition, the Center explores public policy issues, in both public and private sectors, affecting the cultural environment. The Center convenes related conferences and workshops and has examined issues such as supplemental funding of the arts, community building through the arts, and the economic impact of non-profit arts organizations.

Dr. Bernard L. Brock
CAPP, 5104 Gullen Hall, Wayne State University,
Detroit, MI 48202
313 577-2952
www.research.wayne.edu/artpolic.html

Touring Arts and Humanities

The Touring Arts and Humanities Program provides grants and workshops to assist Michigan arts and other nonprofit groups in sponsoring performances and exhibitions by juried Michigan artists. Publications available are: "Michigan Touring Arts Directory" and "Guide to Michigan Presenters." The program is administered by The Michigan Humanities Council

Michigan Humanities Council
119 Pere Marquette Drive, Suite 3B
Lansing, MI 48912-1270
517/372-7770
mihumanities.h-net.msu.edu

Arts and Cultural Services

The Michigan Association of Community Arts Agencies partnership strengthens local arts organizations through networking on a regional and national basis, serving as an information clearing house, providing management assistance consultancies and financial support for training/professional development of local arts leaders.

**Michigan Association of
Community Arts Agencies**
107 Miller Ave.
Ann Arbor MI 48334-3561
1-800/203-9633 734/996-2500
www.MACAA.com

Humanities

The Humanities partnership develops and implements a statewide arts/humanities radio project in collaboration with Michigan Public Radio to promote the state's artists and arts and cultural organizations. Michigan Great Outdoors Cultural Tour partnership provides history and cultural interpretive programs throughout the state at local, state, and national parks and historic sites.

Michigan Humanities Council
119 Pere Marquette Drive, Suite 3B
Lansing, MI 48912-1270
517/372-7770
mihumanities.h-net.msu.edu

Community Artist Residencies

The Community Artist Residency Program is a technical assistance and grant program to provide creative artists residencies and mentorships for communities, as a resource for community problem solving. Issues such as education, design, human services, economic development, at risk youth programming and others will be explored.

**Michigan Association of
Community Arts Agencies**
107 Miller Ave.
Ann Arbor MI 48104
1-800/203-9633 734/996-2500
www.MACAA.com

Michigan Youth Arts Festival

The Michigan Youth Arts Festival is an annual festival created to embrace the finest artistic talent in Michigan's high schools. Over 60,000 students across the state become involved in the adjudication processes, resulting in over 900 students participating in the event. Disciplines include dance, drama, instrumental and vocal music, visual arts, creative writing, film and video. Between rehearsals and performances students benefit from master classes and workshops presented by working professionals in the arts.

MI Youth Arts Festival
359 S. Burdick St., Ste 203
Kalamazoo, MI 49007
269/342-1400
www.wmich.edu/cfa/myaf

Regional Regranting Agencies

MCACA's Regional Regranting Program provides Minigrants of up to \$4,000 for arts projects responding to local needs. Minigrants are administered for the Council by Regional Regranting Agencies throughout Michigan. Please contact your county's Regional Regranter(see page 41) for information.

- 1 City of Detroit**
Cultural Affairs Department
1240 City-County Building
Detroit, MI 48226
James Hart / Tara Danforth Brown
313 224-3470 313 224-3399 fax
www.ci.detroit.mi.us/culturalaffair
email - jeh@itsd.ci.detroit.mi.us
County: Wayne
- 2 Oakland County Office of Arts, Culture & Film**
Executive Office Bldg.
1200 N. Telegraph Rd.
Pontiac, MI 48341-0403
Kristie Everett Zamora
248 858-0415 248 452-9172 fax
www.co.oakland.mi.us/arts/
email --zamorak@co.oakland.mi.us
County: Oakland
- 3 The Art Center**
125 Macomb Place
Mt. Clemens, MI 48043
Elaine Hommowun / Jo-Anne Wilkie
586 469-8666, Ext. 109 586 469-4529 fax
email - minigrants3@aol.com
Counties: Macomb, St. Clair
- 4 Non Profit Enterprise at Work**
1100 N. Main St.
Ann Arbor, MI 48104
Daran Smith
734 998-0160 734 998-0163 fax
www.new.org
email - dsmith@new.org
Counties: Livingston, Monroe, Washtenaw
- 5 Greater Flint Arts Council**
816 S. Saginaw
Flint, MI 48502
Cathy Johnson / Greg Fiedler
810 238-6875 810 238-6879 fax
www.gfn.org/gfac
email - cathyjohnson2@prodigy.net
Counties: Genesee, Lapeer
- 6 Arts Council of Greater Lansing**
425 S. Grand Ave.
Lansing, MI 48933
Marcia Ditchie
517 372-4636 517 484-2564 fax
www.lansingarts.com
email - lansingartsmarcia@hotmail.com
Counties: Clinton, Eaton, Ingham, Shiawassee
- 7 Northeast Michigan Arts Council**
3233 Grove Rd., P.O. Box 238
Standish, MI 48658
Gail Schmidt
989 846-4577 989 846-9751 fax
www.centurytel.net/nemac
email - gschmidt@mea.org
Counties: Arenac, Bay, Midland, Saginaw
- 8 Arts Council of Greater Grand Rapids**
161 Ottawa NW, Suite 300
Grand Rapids, MI 49503
Janelle Thompson / Iliana Ordaz-Jeffries
616 459-2787 616 459-7160 fax
www.artsggr.org
email - jthompson@iserv.net
Counties: Ionia, Kent, Lake, Mecosta, Montcalm, Newaygo, Osceola
- 9 Cheboygan Area Arts Council**
P.O. Box 95
Cheboygan, MI 49721
Joann Leal / Marilyn Florek
231 627-5432 231 627-2643 fax
www.theoperahouse.org
email - jpl@nmo.net
Counties: Alpena, Charlevoix, Cheboygan, Emmet, Montmorency, Otsego, Presque Isle

Regional Regranting Agencies

- | | |
|---|--|
| <p>10 Traverse Area Arts Council
 c/o 9791 Avondale Lane
 Traverse City, MI 49684
 Diane Hubert
 231 922-9429
 www.traversearts.org
 email – dhubert@chartermi.net
 Counties: <i>Antrim, Benzie, Grand Traverse, Kalkaska, Leelanau, Manistee, Missaukee, Wexford</i></p> | <p>15 Arts Council of Greater Kalamazoo
 Epic Center
 359 S. Burdick, Suite 203
 Kalamazoo, MI 49007
 Anne Mehring / Barb Harkins
 269 342-5059 269 342-6531 fax
 www.kazooart.org
 email – anne@kazooart.org
 Counties: <i>Barry, Berrien, Cass, Kalamazoo, St. Joseph, Van Buren</i></p> |
| <p>11 Eastern Upper Peninsula Planning
 524 Ashmun, P.O. Box 520
 Sault Ste. Marie, MI 49783
 MaryAnn Harrington / Ellen Benoit
 906-635-1581 906 632-4255 fax
 www.eup-planning.org
 email – ebenoit@up.net
 Counties: <i>Chippewa, Luce, Mackinac</i></p> | <p>16 United Arts Cncl. of Calhoun Cnty.
 P.O. Box 1079
 Battle Creek, MI 49016
 Kevin Henning / Jessica Russell
 616 441-2700 616 441-2707 fax
 www.unitedartscouncil.org email-
 kevinhenning@unitedartscouncil.org
 Counties: <i>Branch, Calhoun, Hillsdale, Jackson, Lenawee</i></p> |
| <p>12 Central Upper Peninsula Planning
 2415 14th Avenue South
 Escanaba, MI 49829
 Peter Van Steen
 906 786-9234 906 786-4442 fax
 email – cuppad@chartermi.net
 Counties: <i>Alger, Delta, Dickinson, Marquette, Menominee, Schoolcraft</i></p> | <p>17 Huron County Economic Development
 250 E. Huron Ave., Room 303
 Bad Axe, MI 48413
 Carl Osentoski / Laura Weber
 989-269-6431 989 269-8209 fax
 www.huroncounty.com
 email - carl@huroncounty.com
 Counties: <i>Huron, Sanilac, Tuscola</i></p> |
| <p>13 Copper Country Comm. Arts Cncl.
 126 Quincy Street
 Hancock, MI 49930
 Susan Burack
 906 482-2333 906 482-0177 fax
 email – sburack@up.net
 Counties: <i>Baraga, Gogebic, Houghton, Iron, Keweenaw, Ontonagon</i></p> | <p>18 Art Reach of Mid Michigan
 P.O. Box 166
 Mt. Pleasant, MI 48804-0166
 Katherine Hunt
 989-773-3689
 www.artreachcenter.org
 email - khunt@edcen.ehhs.cmich.edu
 Counties: <i>Clare, Gladwin, Gratiot, Isabella</i></p> |
| <p>14 Holland Area Arts Council
 150 East 8th Street
 Holland, MI 49423
 Helen Zeerip / Jason Kalajainen
 616 396-3278 616 396-6298 fax
 www.hollandarts.org
 email – haac@macatawa.org
 Counties: <i>Allegan, Mason, Muskegon, Oceana, Ottawa</i></p> | <p>19 CRAFT Center
 606 Lake Street, P.O. Box 658
 Roscommon, MI 48653
 Peggy Diss
 989-389-4255
 www.craftcenter.com
 email – dissp@ejourney.com
 Counties: <i>Alcona, Crawford, Iosco, Ogemaw, Oscoda, Roscommon</i></p> |

Regranting County/Region

Regional Regranting /Minigrant Program

The following lists all Michigan counties in alphabetical order. To find your Regional Regranting agency, locate your county on the list. After the name of each county is the number of its Regranting Region.

County	Region	County	Region
Alcona	19	Keweenaw	13
Alger	12	Lapeer	5
Allegan	14	Lake	8
Alpena	9	Leelanau	10
Antrim	10	Lenawee	16
Arenac	7	Livingston	4
Baraga	13	Luce	11
Barry	15	Mackinac	11
Bay	7	Macomb	3
Benzie	10	Manistee	10
Berrien	15	Marquette	12
Branch	16	Mason	14
Calhoun	16	Mecosta	8
Cass	15	Menominee	12
Charlevoix	9	Midland	7
Cheboygan	9	Missaukee	10
Chippewa	11	Monroe	4
Clare	18	Montcalm	8
Clinton	6	Montmorency	9
Crawford	19	Muskegon	14
Delta	12	Newaygo	8
Dickinson	12	Oakland	2
Eaton	6	Oceana	14
Emmet	9	Ogemaw	19
Genesee	5	Ontonagon	13
Gladwin	18	Osceola	8
Gogebic	13	Oscoda	19
Gr Traverse	10	Otsego	9
Gratiot	18	Ottawa	14
Hillsdale	16	Presque Isle	9
Houghton	13	Roscommon	19
Huron	17	Saginaw	7
Ingham	6	Sanilac	17
Ionia	8	Schoolcraft	12
Iosco	19	Shiawassee	6
Iron	13	St Clair	3
Isabella	18	St Joseph	15
Jackson	16	Tuscola	17
Kalamazoo	15	Van Buren	15
Kalkaska	10	Washtenaw	4
Kent	8	Wayne	1
		Wexford	10

MCACA Members & Staff



The State of Michigan Council for Arts and Cultural Affairs is an agency of the Department of History, Arts and Libraries

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